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## BOOK NO. 2

I. Stitches on Canvas
II. Skirt Placket
III. Hemming Flannel
IV. Seams on Flannel
V. Pattern for Petticoat
VI. Cutting and Making Petticoat
VII. Felled Seam
VIII. Buttons
IX. Buttonholes
X. Underwaist
XI. Patch on Flannel

## LESSON I

## STITCHES ON CANVAS

**Object:**—To learn how to make certain stitches on canvas.

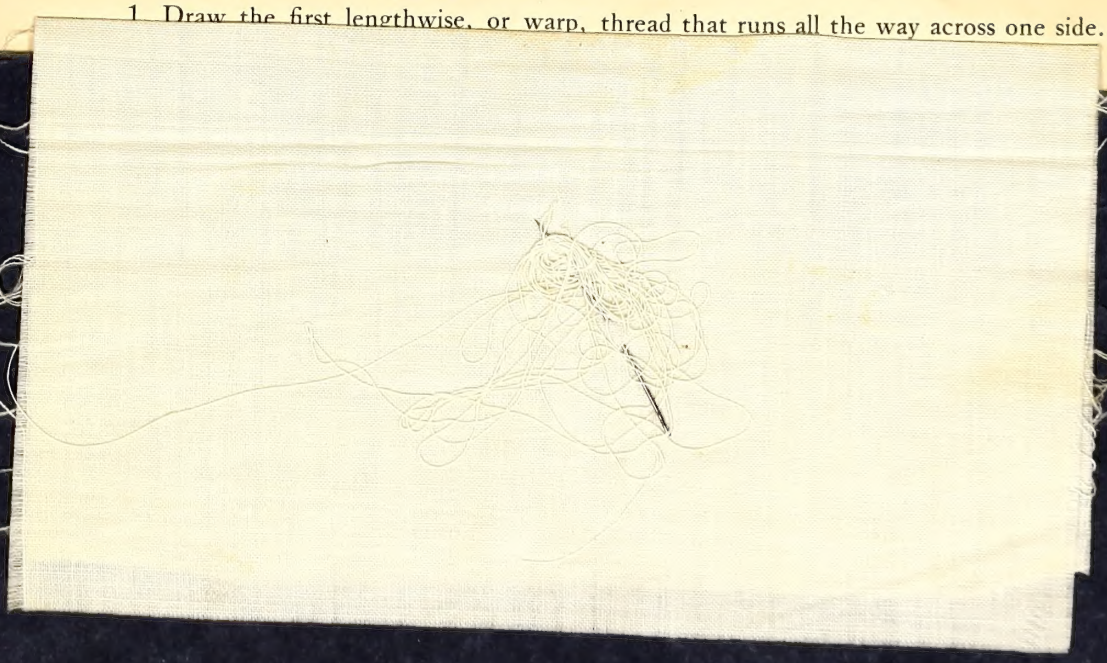
**Materials:**—Aida canvas 4 inches by 4 inches; mercerized crochet cotton, red, blue and yellow; dull-pointed tapestry needle No. 24.

### Things You Need to Know About Cloth.

1. All cloth is made up of threads, some running lengthwise and others crosswise.
2. The lengthwise threads are put on the loom first. They are called the warp.
3. The crosswise threads, called the woof, are then woven in by going over one thread of the warp and under the next.
4. The warp threads are stronger than the woof.

### I. To Straighten the Edges of Cloth.

1. Draw the first lengthwise, or warp, thread that runs all the way across one side.



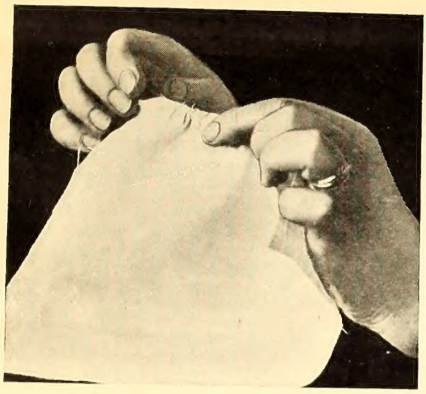


Figure 1

Figure 2

2. Draw the first woof thread that reaches across one end.
3. Measure to see if the cloth inside the drawn threads is just 4 inches by 4 inches.
4. If it measures a little more, draw another thread.
5. Cut along the open line made by the drawn threads. (Figure 2)

## II. To Learn Cat-stitching.

1. Thread the needle with red cotton. No knot.
2. Begin in the seventh row of holes from the top.
3. Put the needle into the sixth hole from the left and out of the fifth hole in the same row, leaving a half-inch of thread at the end.



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4. Put the needle into the seventh hole of the fifth row from the top and out of the sixth hole in the same row, crossing over the thread left at the end.
5. Go into the eighth hole in the lower row and out of the seventh hole in the same row. (Figure 3)

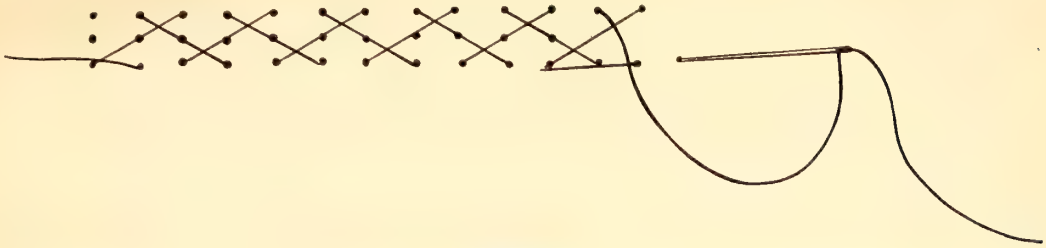


Figure 3

6. Continue this stitch across the canvas, stopping the fifth hole from the right and leaving about half an inch of thread at the end.

**Notice**

1. That this stitch extends over three rows of holes.
2. That, each time, the stitch in the upper row begins one hole to the right of the stitch in the lower row and ends in the hole just above the beginning of the lower stitch.
3. That the next stitch in the lower row begins one hole to the right of the stitch in the upper row and ends in the hole just below the beginning of the upper stitch.

## III. To Learn Back-stitching.

1. Thread with yellow cotton. No knot.
2. Skip two rows of holes from your last stitch.
3. Begin at the right in the fifth hole of the third row.
4. Go into this fifth hole and out of the sixth hole in the same row.
5. Then into the fifth again and out of the seventh.
6. Go into the sixth hole and out of the eighth, then down through the seventh and out of the ninth. (Figure 4)

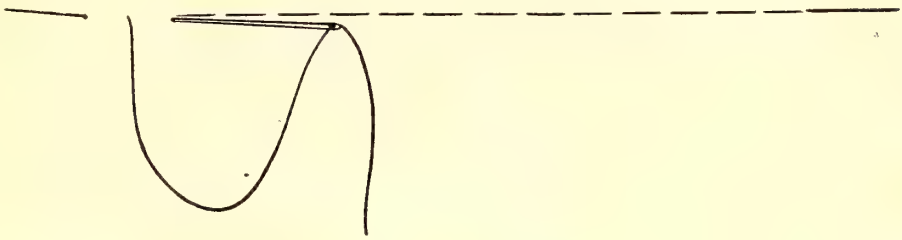


Figure 4

7. Continue across the canvas, finishing in the fifth hole from the left by leaving one-half inch of thread at the end.

**Notice**

1. That the stitch underneath, except the first, is twice as long as the stitch on the right side.
2. That this stitch looks like machine stitching.

## IV. To Learn Feather-stitching.

1. Thread with blue cotton. No knot.
2. Turn the canvas so that what has been the left side is toward you.
3. Skip two rows of holes from the last stitch.
4. This stitch is begun at the top and is worked over three rows of holes.
5. Put the needle into the fifth hole in the left of your three rows and bring it out of the sixth hole of the middle row.
6. Let the thread slant to the left and hold it in place with the left thumb.
7. Go into the sixth hole of the right row and out of the seventh hole of the middle row, passing it over the thread.
8. Now go into the seventh hole of the left row and out of the eighth hole in the middle row, over the thread as before. (Figure 5)
9. Continue down the canvas, first going into a hole in the right row and out of the next hole below in the middle row, then into the same hole in the left row as in the middle row and out of the next hole below in the middle row.
10. Finish at the fifth hole from the bottom, leaving a half-inch of thread as before.

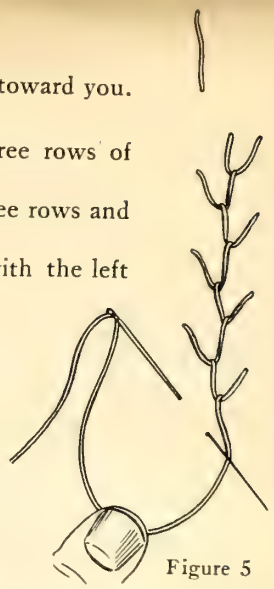


Figure 5

Make two more rows of each of these stitches, using the same colors, and making them in the same order.

When finished, your work will look like Figure 6.

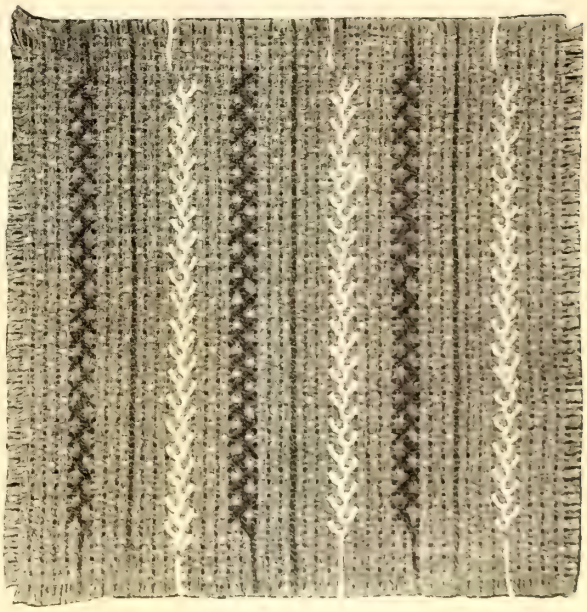


Figure 6

### EXERCISE

1. Of what is all cloth made?
2. What is the warp of cloth?
3. What is the woof of cloth?
4. What is the machine called upon which cloth is woven?
5. Name the three stitches you have learned and tell in what direction each is made.

### PARENT'S REPORT

I have looked over_____'s work.

(Signature)

Remarks: _____

# LESSON II

## SKIRT PLACKET

**Object:**—To learn what a skirt placket is and how to make one.

**Materials:**—Soft muslin 5½ inches by 6 inches, No. 80 white thread, No. 9 needle.

### I. What a Placket is.

A placket is a finished opening in the back of a skirt. It is put into the skirt so that the skirt may slip over the head easily.

### II. To Make a Placket.

1. Straighten the edges of the muslin as directed in Lesson I.
2. Fold the lengthwise edges together, crease lightly, measure over ½ inch to the left and crease again, then open and cut 2½ inches down the line of folding.
3. On the right side of the opening thus formed, turn a half-inch hem, that is, turn the edge over first one-eighth inch and then one-half inch. (Figure 1)

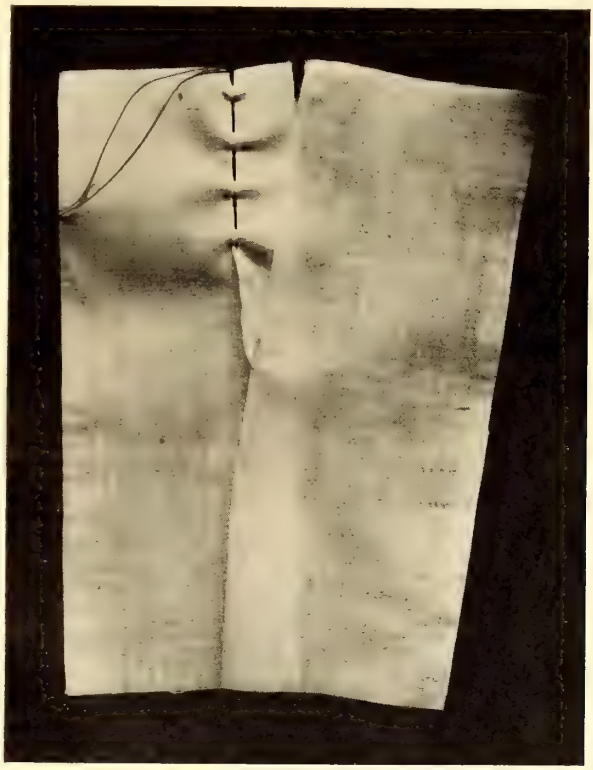


Figure 1

Use the tape measure to get it turned evenly.

Be especially careful at the bottom of the opening.

4. Baste with quarter-inch stitches and eighth-inch spaces between.
5. Hem with very fine stitches, hiding the knot under the hem, and taking up only two threads in the cloth and one or two threads in the folded edge of the hem.

Be careful to slant the stitches evenly and get them the same distance apart.

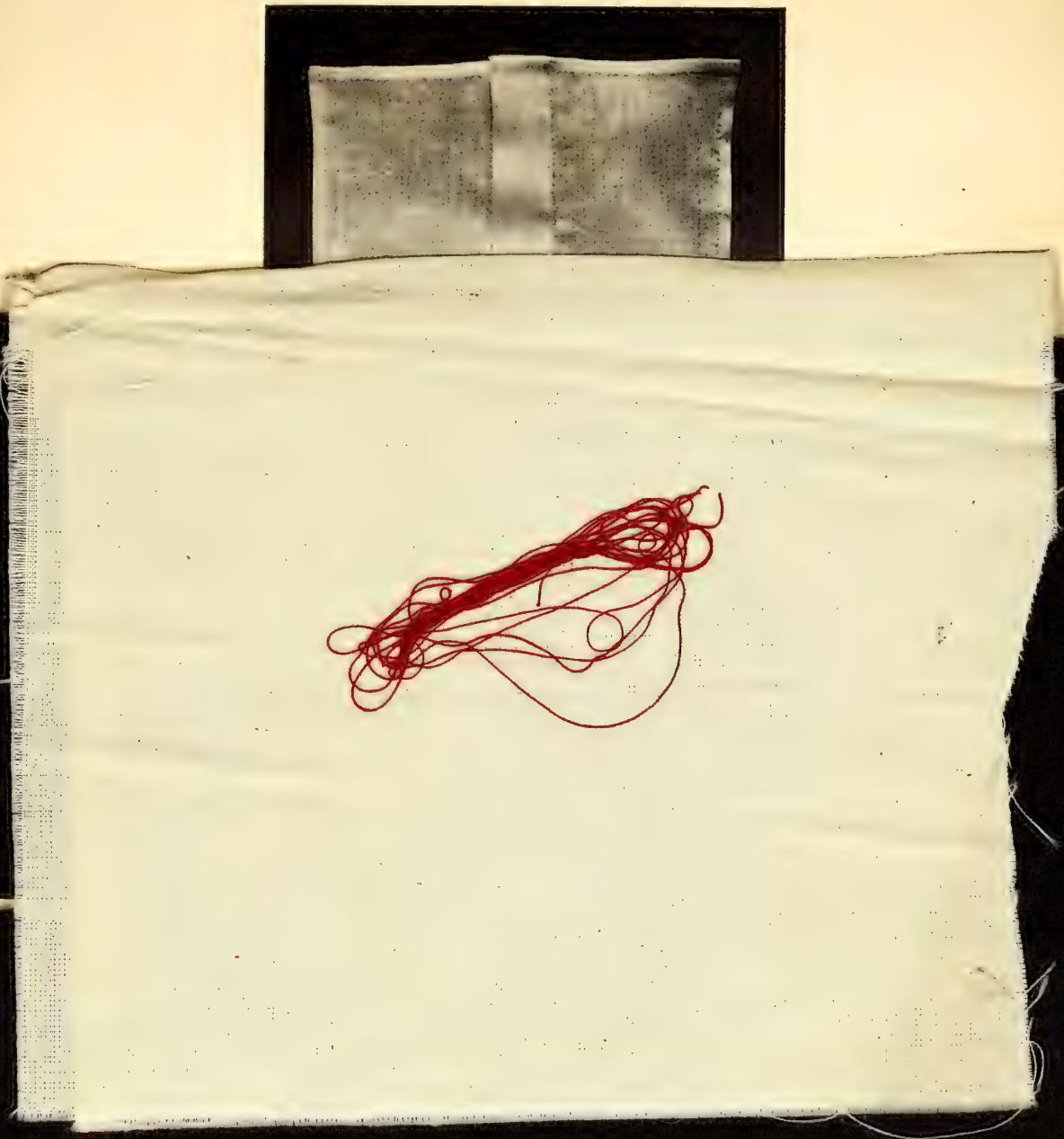
6. Fasten the thread by two little back stitches. Pull out the bastings.
7. On the left side of the opening, make a one-eighth inch hem, turning it onto the right side.

   This is to prevent the raw edges showing so much at the bottom of the opening.

8. Place the wide hem over the narrow one so that the fold is even all the way down the opening.

9. Pin it at the top and bottom to hold it in place.
10. Make two rows of back-stitching across the wide hem at the bottom of the placket, having the two rows one-eighth inch apart. Fasten the thread well.

Figure 2 shows the finished placket.



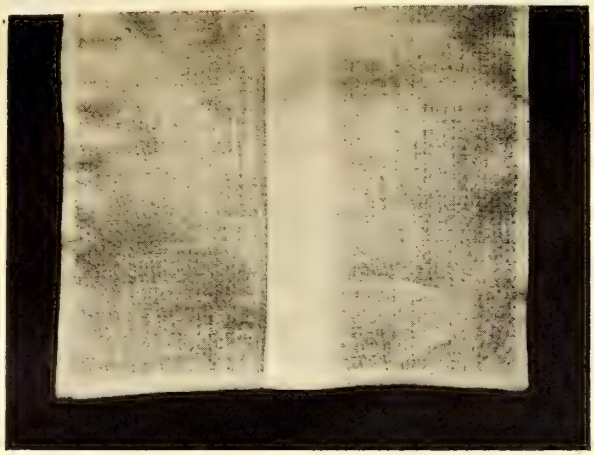


Figure 2

## EXERCISE

1. What is a placket?
2. What is its use?
3. Why turn the left hem onto the right side of the cloth?
4. How do you finish a placket at the bottom?

## PARENT'S REPORT

I have looked over_____'s work.

_____
(Signature)

Remarks:_____

_____

_____

# THE STORY OF COTTON

## Reading Lesson

The material you have just been using, both thread and cloth, is made from the fiber of the cotton plant.

This plant grows in the southern part of our own country and in some other warm countries.

When full grown, it is a bush from three to ten feet in height. It bears flowers which look not unlike the hollyhocks which grow in our yards. When these flowers first open, they are nearly white, but in a day or two they turn pink or reddish.

Soon the petals fall and the seed pods, or bolls, begin to form. In about six weeks, these bolls burst open and the white fleecy cotton comes out, much like the milkweed pods you have seen along country roads.

Often on one plant there can be seen at one time flowers, unopened bolls and bolls which have burst open showing the cotton ready for picking.

A field of cotton ready for picking looks from a distance as if it were covered with snow.

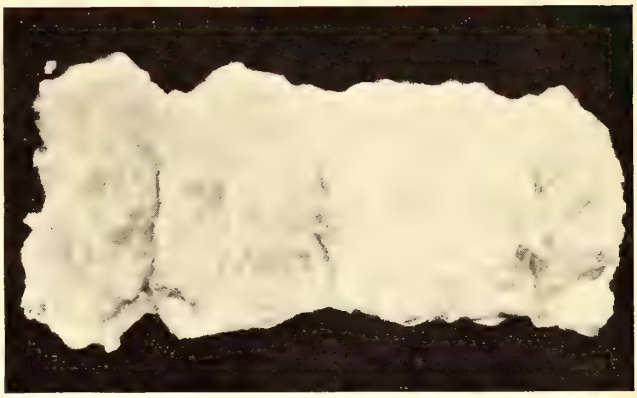
If you could look at the opened seed pods you would see that the white downy ball is made up of numerous fibers, each fastened to a little black seed inside the boll.

After the cotton is picked, it is put in the sun to dry. Then the seed must be separated from the fiber.

This used to be done by hand, until a man, Eli Whitney by name, invented a machine, called a cotton-gin, which would do this work much faster. You will learn more about him when you study United States history.

When the cotton fiber is free from all seeds and the leaves and twigs which became mixed with it in picking, it is made up into large bundles, called bales, and sent away to the factories, where it is made into cloth or thread.

Cotton Boll Open



Bale of Raw Cotton

# LESSON III

## HEMMING FLANNEL

**Object:**—To learn how to hem flannel and how to make stitches to decorate flannel.

**Materials:**—Gray flannel 7 inches by 7 inches, white silk A, white twist D, Nos. 8 and 10 needles.

### I. To Hem Flannel.

1. Cut the square of flannel from corner to corner, making two triangular pieces.
2. Straighten the two 7-inch edges of one piece.
3. From the square corner, measure 1⅜ inches each way along the straight edges. Mark by pins.
4. Cut off the corner thus formed. (Figure 1)

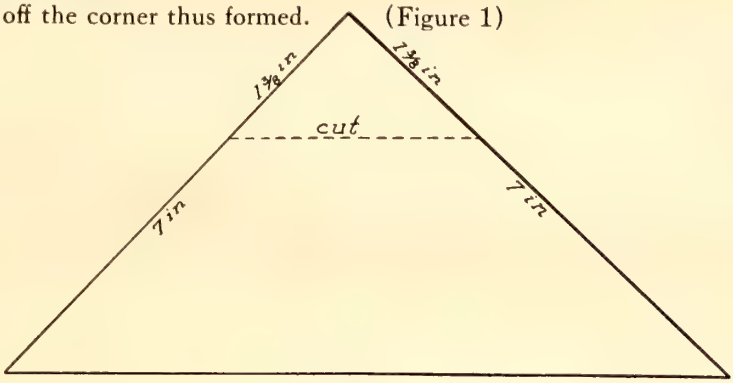



Figure 1

This is done so that the corner will not be so thick when you turn the hem.

5. Turn each straight edge over ¾ inch.

As this is to be a cat-stitched hem, the edge is turned over but once, the raw edge showing at the bottom. A common hem on this heavy material would be too clumsy.

6. Baste the hem on both edges, the top and the bottom. (Figure 2)

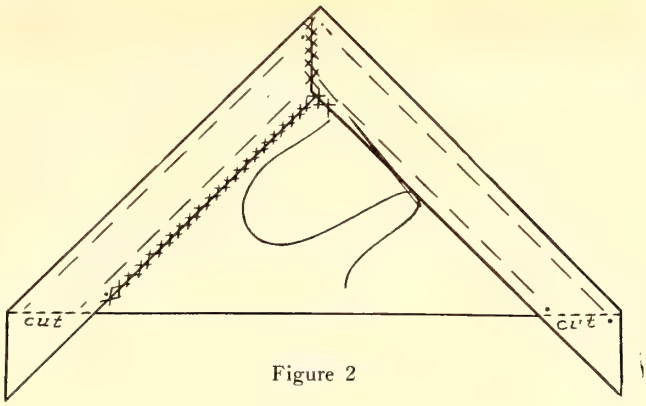



Figure 2

7. Cut off the little corners which run out over the lower edge. (Figure 2)

Be careful to get the upper corner square on its outer edge. This will make the lower edges of the hem lap a little.

8. Thread the No. 10 needle with the silk and tie a knot.
9. Beginning at the lower left-hand corner, hide the knot under the hem.
10. Cat-stitch along the hems, taking the first stitch, a short one, just below the hem, the second one about an eighth of an inch on the hem, and so on. (Figure 2)
11. Cat-stitch along the lap at the corner also.
12. Fasten by two little stitches in the hem, one over the other.

## II. To Loop-stitch the Third Edge.

1. Thread the No. 8 needle with twist and tie a knot.
2. Begin at the left, hiding the knot under the hem, and take the first stitch about one-eighth of an inch from the edge.
3. Hold the thread in place with the left thumb and take straight up and down stitches, one-eighth inch in length, each time bringing the needle out over the thread. (Figure 3)

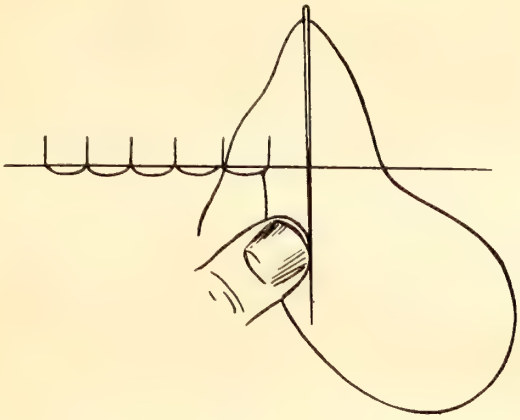


Figure 3

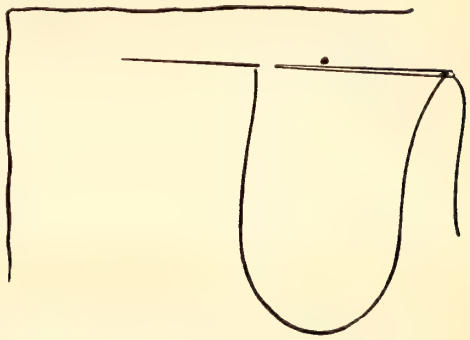


Figure 4

This is the stitch you used to finish the edge of the flannel you darned. Tablet I, Lesson IX)

## III. To Make French Knots.

1. Use the twist and No. 8 needle. Tie a knot.
2. Hold the right side of the goods toward you.
3. Bring the needle through to the right side on the edge of the hem at the lower right-hand corner.
4. Take a very short stitch on the needle, but do not pull the needle through. (Figure 4)
5. Take hold of the two threads a short distance from the eye of the needle and wind them around the point of the needle from right to left two times. (Figure 5)

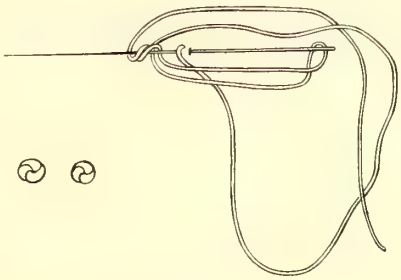


Figure 5

6. Draw the needle through, holding the stitch firmly in place with the left thumb.
7. Put the needle in at the same point it was brought out, and bring it out 3/8 inch ahead.
8. Continue in this way around the two hems and across the third edge about half an inch above the loop-stitching. (Figure 6) See next leaf.

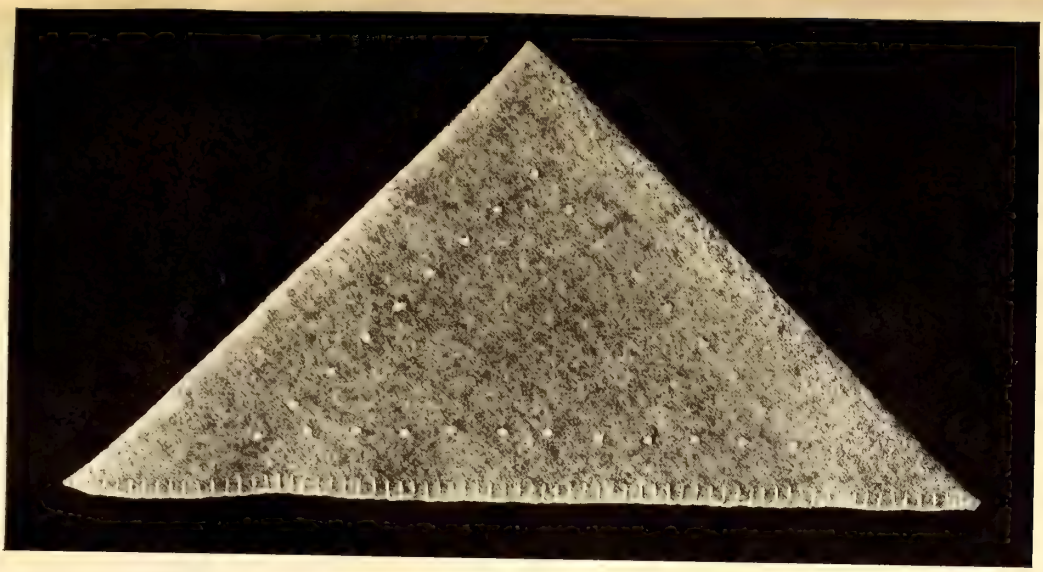


Figure 6. Right Side

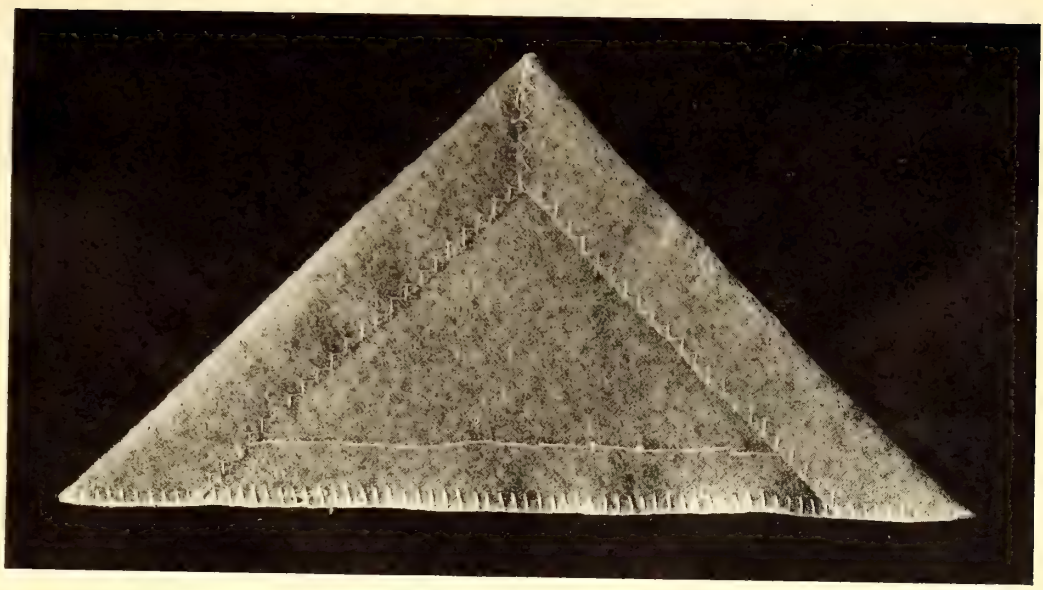


Figure 6. Wrong Side

## EXERCISE

1. Why is the corner cut off before hemming flannel?
2. Why not use the common hem on flannel?
3. For what is loop-stitching used?
4. In what direction is cat-stitching done? Loop-stitching?

## PARENT'S REPORT

I have looked over _____'s work.

_____
(Signature)

Remarks: _____

_____

_____

# LESSON IV

## SEAMS ON FLANNEL

**Object:**—To learn how to sew and finish seams on flannel and another way to finish the hem.

**Materials:**—French flannel, striped or checked, 7 inches by 8 inches; binding ribbon, 8 inches; white silk A; white twist D; Nos. 8 and 10 needles; No. 80 white thread.

### 1. To Sew the Seams.

1. Cut the flannel into three strips, two of them 2¼ inches by 8 inches, the third 2½ inches by 8 inches.
2. Straighten the edges.
3. Lay the lengthwise edges of the wide strip and one of the narrow strips together. A little over one-quarter inch from the edges baste with stitches one-half inch in length and one-eighth inch spaces between. (Use the thread for basting.)

If the flannel is checked, be careful to match the checks in laying the two pieces together.

4. Just above this basting, sew the seam with silk, No. 10 needle. Use the combination stitch, that is, three little running stitches first, then one back-stitch. (Tablet 1, Lesson 1.)
5. Fasten the end well.
6. Sew the other narrow strip to the other side of the wide strip, making the same width seam and using the same stitches.
7. Lay the edges of the seam back, dampen a very little and press them open with a warm (not hot) iron.

### II. To Finish a Seam with Binding Ribbon.

1. Turn the wrong side toward you and lay the ribbon over the seam so that the middle of the ribbon is just over the joining line.
2. Baste it on each edge, using quarter-inch stitches. (Figure 1)

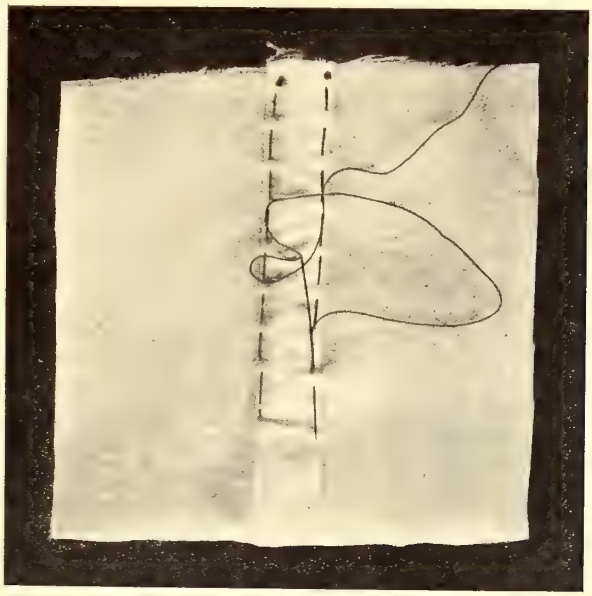


Figure 1

3. Hem the ribbon to the flannel with silk and No. 10 needle, using very fine stitches and fastening the thread well.

If you are very careful, these stitches will not show on the right side.
A seam finished in this way is called a Dorothy seam.

## III. To Finish a Seam with Overcasting.

1. If you have not forgotten, you will know that this stitch begins at the left.

Each stitch is less than one-eighth inch deep and should slant evenly and be spaced evenly. (Figure 2)

3. Overcast both edges of the seam.
4. Cat-stitch down the seam over the sewing, using fine stitches. (Figure 2)

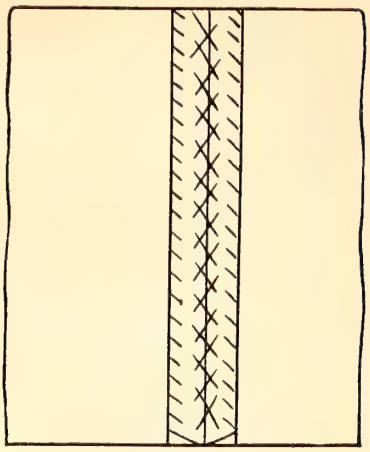


Figure 2

## IV. To Finish the Edges of the Flannel.

1. If it should happen that the ends of the flannel are not straight, trim them carefully.
2. Turn one end of the flannel onto the wrong side one inch, and cat-stitch it with silk. (Lesson III.)

If the flannel is checked or striped, be careful to match the checks or stripes.

3. Loop-stitch around the three raw edges with twist and No. 8 needle, making each stitch a little less than one-eighth inch deep and the spacing the same. (Figure 3)

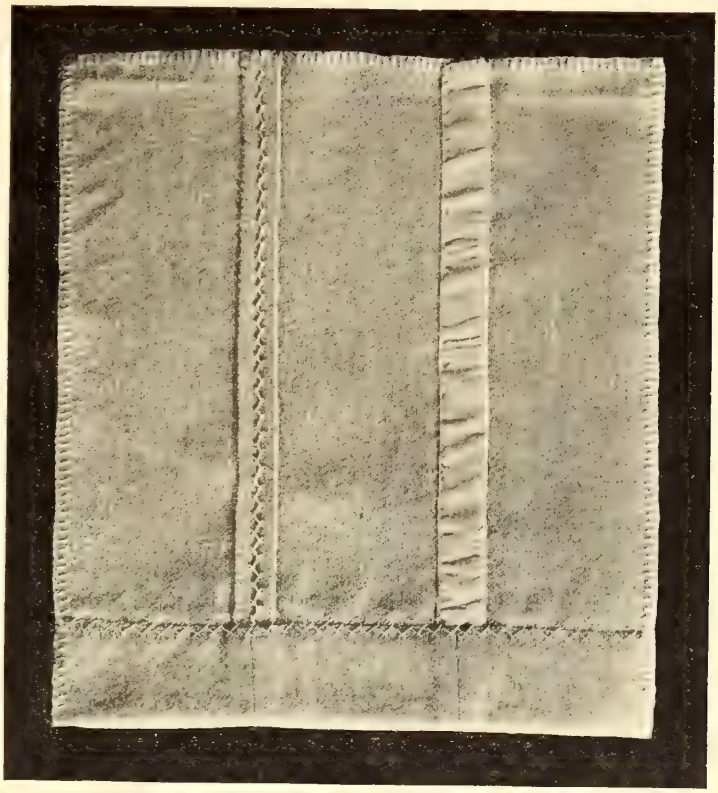


Figure 3

Remember that you turn a corner in loop-stitching by putting three stitches in one place. (Figure 4)

## V. To Feather-stitch the Hem.

1. Work on the right side with one of the long edges toward you and the hem at the left.
2. Use the twist and No. 8 needle.
3. Begin at the top and bring the needle through from the wrong side.
4. Hold the thread in place with the left thumb and feather-stitch down the lower edge of the hem by taking a little slanting stitch first to the right of where the thread comes out and then to the left. (Lesson I, IV)

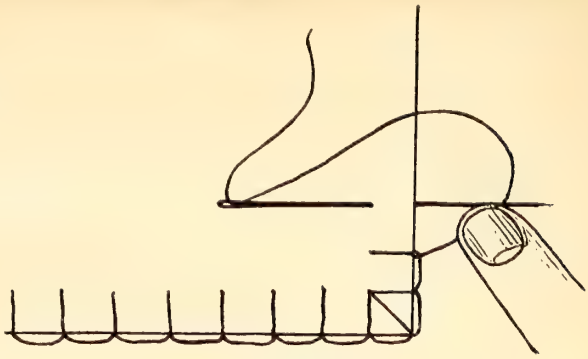


Figure 4

Be careful to bring the needle out over the thread each time.

5. Instead of one stitch on each side, you may take two or three on the right and the same number on the left, if you care to make a stitch that is more decorative. (Figure 5)

The finished work should look like Figure 5

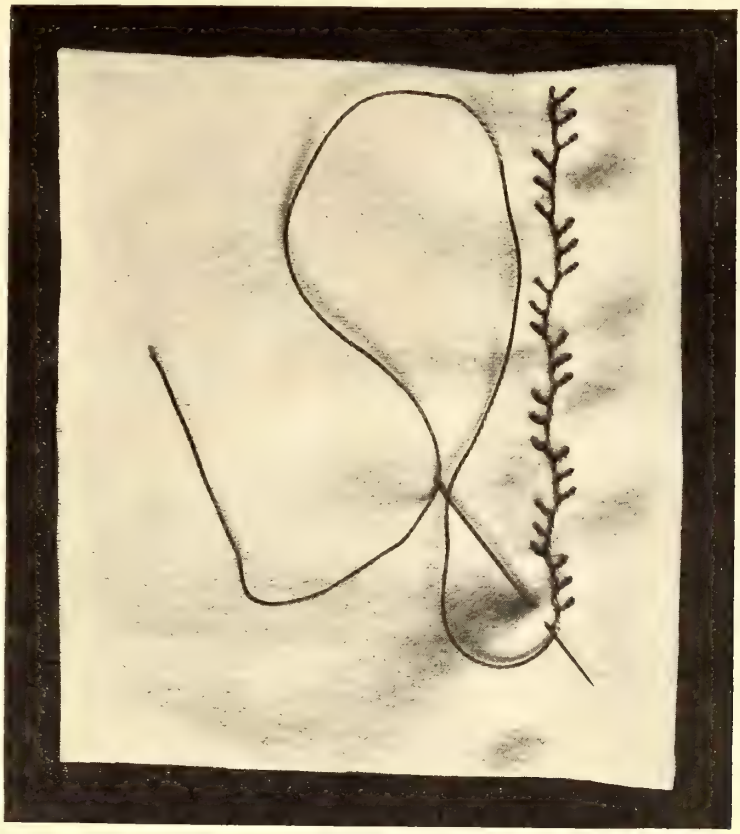
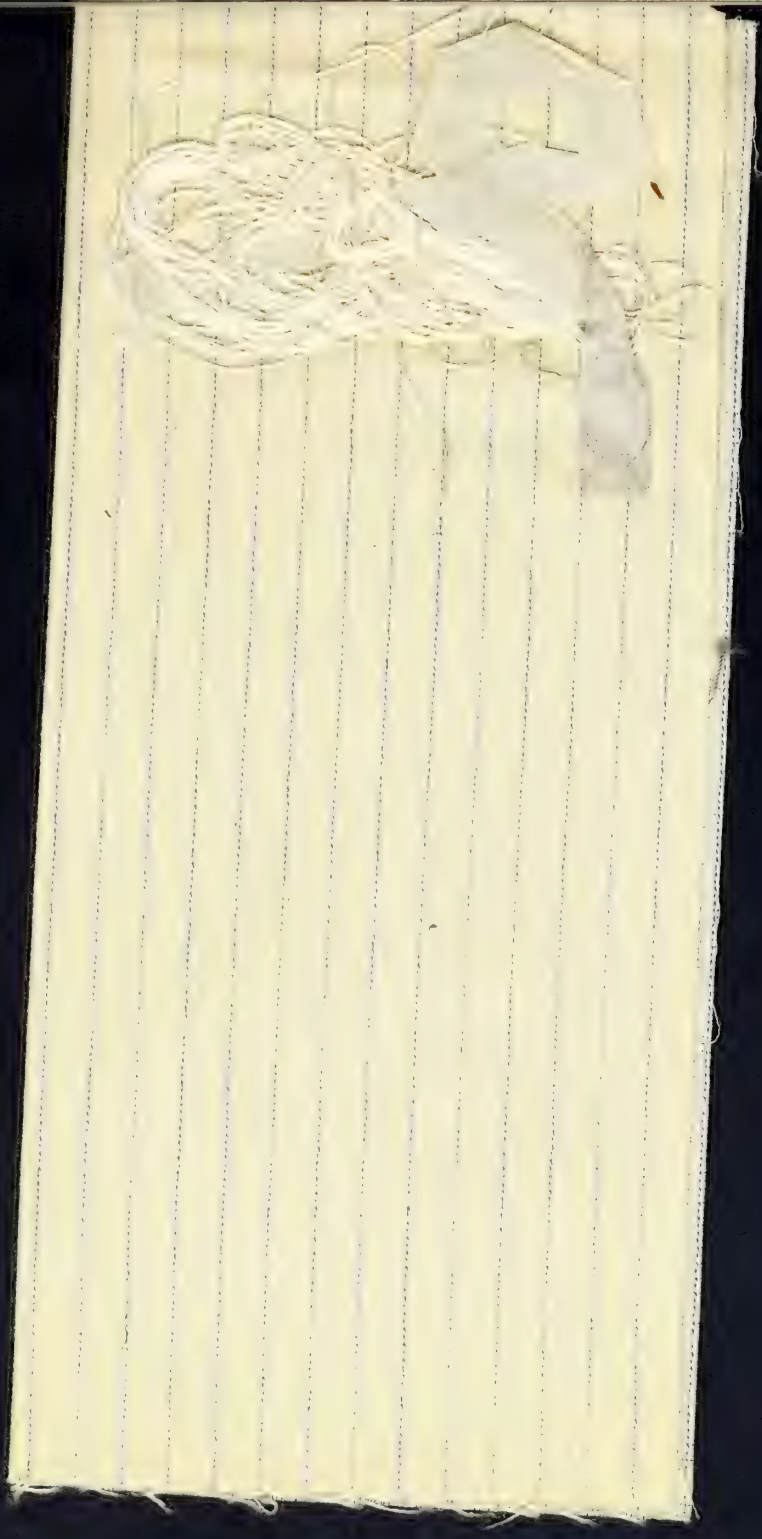


Figure 5



**Notice**

1. That the stitches must be of the same length, slant the same way on each side and be the same distance apart.
2. That, if the material is checked or striped, the feather-stitching must follow a line of checks or a stripe.

## EXERCISE

1. What is a Dorothy seam?
2. How do you turn a corner in loop-stitching?
3. What is a combination stitch?
4. Name all the kinds of stitches you have used in this lesson and tell what you used each for.

## PARENT'S REPORT

I have looked over_____'s work.

_____
(Signature)

Remarks:_____

_____

_____

# PATTERN FOR PETTICOAT

**Object:**—To learn how to block out and cut a pattern for a petticoat.

**Materials:**—Paper longer than the length of your petticoat, pencil, shears and long ruler or yard-stick.

## Table of Measurements

| HIP | TOP OF FRONT | BOTTOM OF FRONT | TOP OF SIDE | BOTTOM OF SIDE |
|---|---|---|---|---|
| 24 | 3 | 4½ | 6½ | 9 |
| 26 | 3⅛ | 4⅝ | 6¾ | 9¼ |
| 28 | 3¼ | 4¾ | 7 | 9½ |
| 30 | 3⅜ | 4⅞ | 7¼ | 9¾ |
| 32 | 3½ | 5 | 7½ | 10 |
| 34 | 3⅝ | 5⅛ | 7¾ | 10¼ |

## I. To Block out the Pattern.

(a) THE MEASUREMENTS.

1. Have some one take for you two measurements; the first one is the length you wish the skirt to be when finished; the second is your hip measure.
2. The skirt length is taken from the bottom of your waist band to the bottom of the skirt.
3. The hip measure is taken around your hips four inches below your waist line.

(b) THE FRONT GORE.

1. Take a piece of paper that has straight edges and is at least one inch longer than your skirt is to be.
2. On one straight edge, measure down ¼ in. from the corner. Mark it *a*.
3. From *a*, measure along the straight edge 4 in. Call this point *b*.
4. From *a*, measure down the same edge the length of your skirt. Mark it *c*.
5. Look in the "Table of Measurements," first column, marked "Hip." Follow down this column until you come to the figures which show your hip measure.

If your hip measure is an odd number of inches, take the next even number above; that is, if it is 25 inches, take 26.

6. Follow down the second column, the one marked "Top of Front," until you reach the figures in the same horizontal line with your hip measure.
7. Measure the number of inches you find here to the right of *b*. Draw a dotted line and mark the point *d*.
8. In the next column, marked "Bottom of Front," find the figures in the same line with your hip measure.
9. Measure this number of inches to the right of *c*. Draw a dotted line and mark the point *e*.

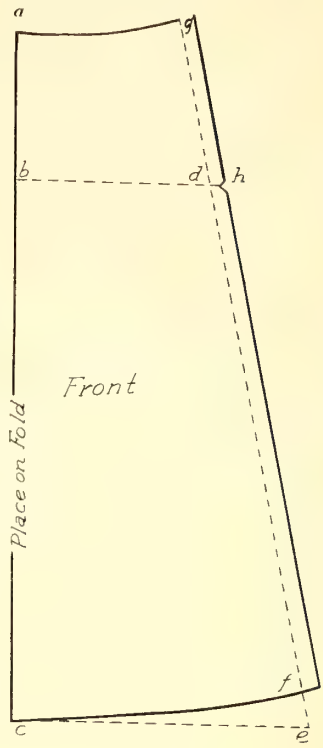


Figure 1

10. With a long ruler or yard-stick, draw a dotted line from the top of the paper passing through *d* and *e*.

11. On this line, measure off from the top the length of your skirt. Call the point *f*. Mark the point where the line comes to the edge of the paper at the top *g*.
12. Draw a line slightly curved from *a* to *g*, and another one from *c* to *f*.
13. Draw a continuous line parallel to *gf* one-quarter inch from it.
14. Extend the line *bd* until it touches the line just drawn. Call this point *h*. Also extend the curved line *cf* in the same way. Cut a small notch at *h*.

### (c) The Side Gore.

1. Begin on a straight edge as before and measure one-quarter inch to the right of the corner. Call the point *i*.
2. From *i*, measure straight down one-half inch. Call the point *j*.
3. From *j*, measure down 4 in. Mark it *k*.
4. From *j*, measure down in a straight line the length of your skirt. Mark the point *l*.
5. From *k*, measure to the right the number of inches you find in the column marked "Top of Side," in the same line with your hip measure. Mark this point *m*.
6. From *l*, measure to the right the number of inches you find in the column headed "Bottom of Side," in the same line with your hip measure. Draw a dotted line and mark the point *n*.
7. Draw a dotted line from the top of your paper through *m* and *n*.
8. On this line measure the length of your skirt. Mark it *o*. Where the line comes at the top of the paper, mark it *p*.
9. Draw a slightly curved line from the straight edge through *j* to *p* and through *l* to *o*.
10. Draw a continuous line parallel to *op* one-quarter inch from it, and extend the line *km* to meet it. Mark this point *q*. Also extend *lo* in the same way.
11. Cut a notch in the straight edge at *k*.

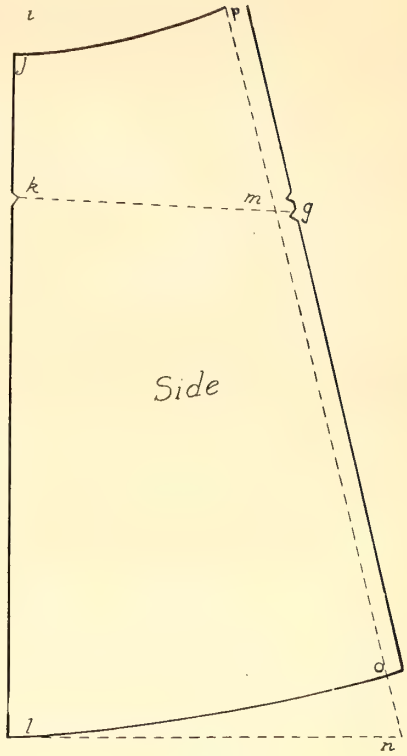


Figure 2

### (d) Cutting out the Pattern.

1. Cut out each gore along the continuous lines.
2. Cut a notch at *h* in the front gore and at *k* in the side gore.
3. Cut two notches in the side gore at *q*.
4. Carefully erase the dotted lines.
5. Mark the straight edge of the front gore "Place on fold." Write "Front" on this piece and put your name on the back so that you will not lose it.
6. Mark the other gore "Side" and write your name on the back of it.

You do not need a pattern for the back of your petticoat, for that is simply a straight piece the width of your goods.

Patterns are put together with the edges having the same number of notches laid together.

## EXERCISE

1. What measures are taken for a petticoat?
2. Where is each taken?
3. The front gore is what part of the front of the petticoat?
4. Where is the straight edge of this gore placed on the goods?
5. What are the notches in the edges of patterns for?

## PARENT'S REPORT

I have looked over _____'s work.

_____
(Signature)

Remarks: _____

_____

_____

# LESSON VI

## CUTTING AND MAKING A PETTICOAT

**Object:**—To learn how to cut and make a flannel petticoat.

**Materials:**—Outing flannel, striped or checked, 6 inches more than twice the length of your skirt; bleached muslin, cut lengthwise, 2½ inches wide and 2½ inches longer than your waist measure; No. 80 white thread; mercerized crochet cotton to match your flannel; needles Nos. 5 and 8.

### I. To Cut the Skirt.

1. For the back, cut off a piece 3 inches longer than the length of your skirt. Tear off the selvages.
2. Fold the rest of the material lengthwise through the center so that the two selvages are even.
3. Lay the front gore pattern on the material so that the edge marked "Place on fold" lies along the folded edge. Pin very carefully in place. (Figure 1)

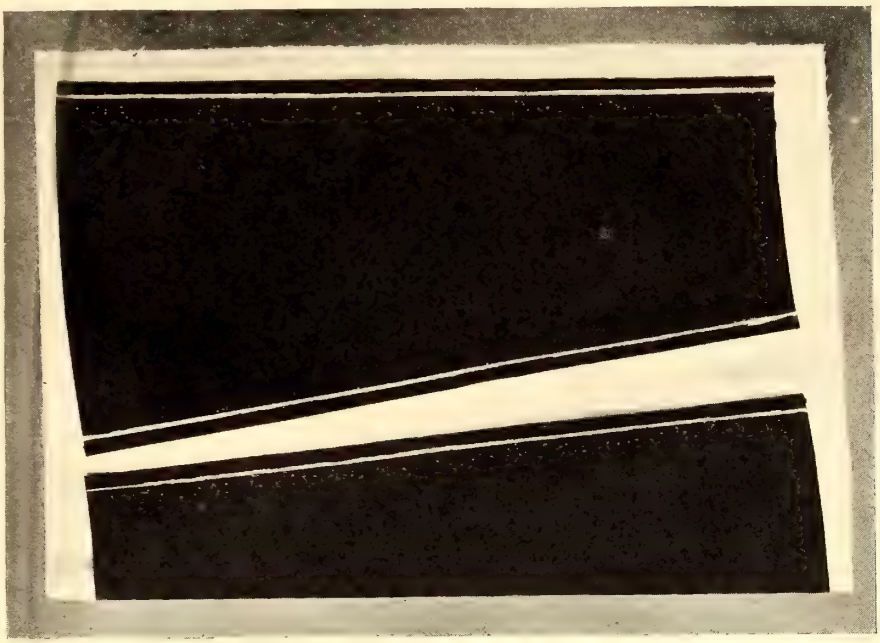


Figure 1

4. Place the side gore pattern on the material so that the edge having one notch lies along the straight edge of the goods. Pin in place.
5. Measure three inches longer than the pattern on each edge and down through the middle of each gore, marking the measurements with pins.
6. Cut the material out the exact shape of the pattern except that along the bottom you cut on the line of measurement 3 inches below the pattern.

This is so that you can turn up three inches for a hem.

7. Make very small notches in the goods corresponding to those in the pattern.

### II. Making the Skirt.

1. Open out the front.
2. Take one side gore and lay the edge having one notch in it along the edge of the front with one notch, right sides together.
3. Begin at the top and pin the edges carefully together, then baste a little over one-quarter inch from the edge. Use the uneven basting stitch, that is, ⅛ inch stitch, then a ¾ inch stitch, and so on, making ⅛ inch spaces between.

4. Baste the other side gore onto the other edge of the front in the same way.
5. Baste the back piece onto the two side gores.
6. Sew the seams, just above the basting, with a combination stitch, then remove the bastings.
7. Overcast the edges of each seam separately.

Be careful not to take the stitches too deep and not to pull them so tight as to draw the edges.

8. Make a row of cat-stitching down each seam. (Lesson IV, III)
9. Cut an opening 8 inches long in the middle of the top of the back for a placket.
10. Finish this just like the placket in Lesson II, but turn only a ¾ inch hem on the right and a ¼ inch one on the left.

Remember on which side of the skirt the left hem is turned.

11. Turn up the bottom of the skirt 3 inches on the wrong side and baste at top and bottom.

Be sure to match the stripes or checks. Use your tape measure to get it perfectly even.

12. Cat-stitch this hem.
13. Turn the skirt, and feather-stitch the hem on the right side, using the cotton and No. 5 needle.
14. Gather the top, beginning at the inner edge of the hem of the placket and stopping at the side of the front gore.

Remember that you gather a needleful at a time, not pulling the needle through, then hold the gathers with the left hand and straighten them with the right.

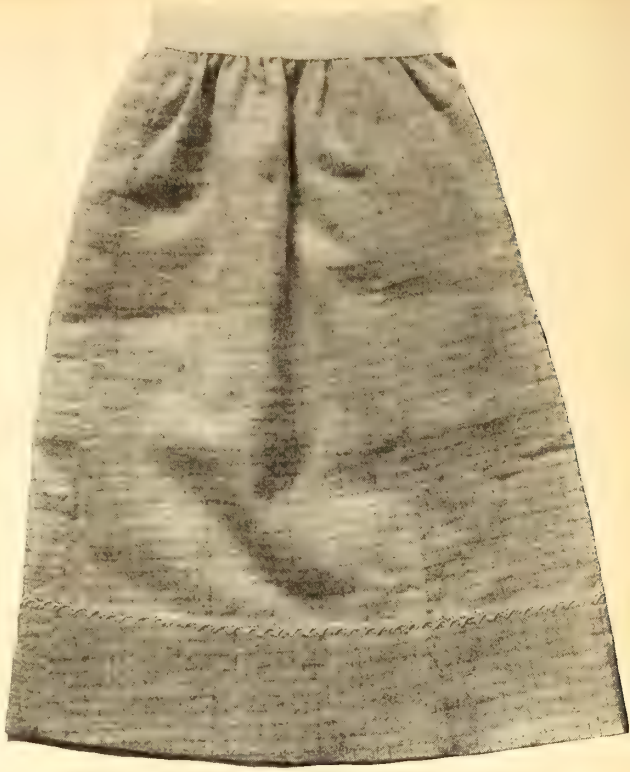
15. Do not fasten the thread, but leave a little end and tie a knot in it.
16. Gather in the same way from the other side of the front gore to the hem of the placket.
17. Pin the center of the front gore to the center of your muslin band so that the seam will be on the wrong side.
18. Measure from this pin each way on the band one-half your waist measure. Mark the pins.
19. Pin the skirt to the band so that the inner edge of each hem comes at these pins.
20. Hold the work so that the skirt, not the band, is toward you, and baste the front gore to the band, holding it a little full.

You will need to do this very carefully, so that your skirt will hang well. If you hold the front perfectly straight with the band, the skirt will draw across you. If you hold it too full, it will pouch in front.

21. Draw up the gathers until the skirt is the same size as the band between the pins, and wind the threads around pins to keep them from slipping.
22. Baste the band on, having the gathers even, not in bunches, then sew the seam with the combination stitch.
23. Remove bastings and turn the ends of the band back even with the edges of the placket.
24. Turn the upper edge of the band in ⅛ inch, then fold the band over so that the gathering stitches are covered. Baste.
25. Overhand the ends together and hem the band to the skirt. Use fine stitches, close together.
26. Remove the bastings, and your skirt is finished except for the buttonholes.
27. Ask some one at home to make the buttonholes for you or leave it until you have learned how yourself, which will be in a short time.

Figure 2 shows the finished garment wrong side and right side.

Wrong Side



Right Side

Figure 2

## EXERCISE

1. How did you finish your seams?
2. How many folds has the hem?
3. How did you finish the hem on the wrong side?
4. On the right side?
5. Why hold the front gore a little full in basting it to the band?
6. Where did you use the combination stitch?
7. Where did you use the uneven basting stitch?

## PARENT'S REPORT

I have looked over _____ _____'s work.

_____
(Signature)

Remarks: _____ _____

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# LESSON VII

## FELLED SEAM

**Object:**—To learn how to fell a seam.

**Materials:**—Soft muslin or nainsook, two pieces, each 3 inches by 6 inches, No. 80 white thread, No. 9 needle.

A felled seam is a seam which is hemmed down to make it stronger. It is used on underwear because it is flat and therefore easy to iron.

**Directions.**

1. Straighten the edges of the material.
2. Baste the two pieces of cloth together along one of the 6-inch sides, about one-quarter inch from the edge, using the uneven basting stitch.
3. Sew together just above the basting, using the combination stitch.

Make fine, even stitches, and fasten the thread carefully.

4. Pull out the basting thread and cut off one edge of the seam ⅛ inch.

Be very careful not to cut both edges.

5. Fold the edge which has not been cut over the one which has been, folding it even, as shown in Figure 1.

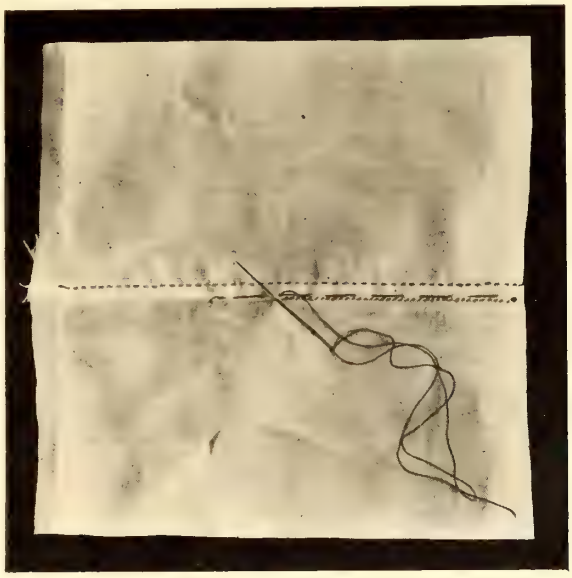

Figure 1

6. Before it is basted down to the material, crease the seam carefully on the right side, so that the material will lie flat when the seam is finished.
7. Baste the folded seam flat on the material.
8. Beginning at the right, hem it all the way across, making the stitches close together and as small on the right side as possible.

## EXERCISE

1. What is a felled seam?
2. Where is it used? Why?
3. What other kind of seam do you know?
4. What other way of finishing a seam?

## PARENT'S REPORT

I have looked over_____'s work.

_____
(Signature)

Remarks:_____

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# LESSON VIII

## BUTTONS

**Object:**—To learn how to sew on buttons.

**Materials:**—Striped gingham 5 inches by 4 inches; 4 four-holed buttons; No. 70 white thread; needle No. 8.

**Directions.**

1. Straighten the edges of the material.
2. Turn in the two short sides and one long side ⅛ inch.
3. Turn in the other long side 1 inch.
4. Fold the cloth crosswise, having the inch fold on the inside and the edges even. (Figure 1)

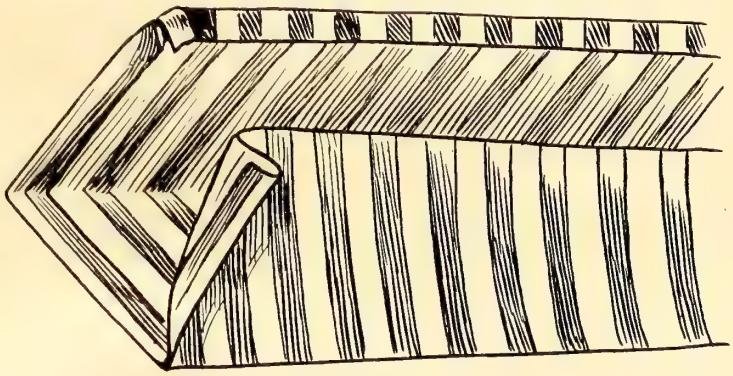

Figure 1

This makes three thicknesses of cloth for the buttons to be sewed to.

5. Baste the edges together, using the quarter-inch stitch.
6. Overhand the three sides together.
7. Divide the length of your piece by 5. This will give you a little less than an inch.

This is the distance the buttons are to be placed apart and also the distance from each end.

8. Measure this distance lengthwise, about half an inch from the edge, and mark with pins for the four buttons.
9. To hide the knot, put the needle through from the right side first, then bring it back again and through a hole in the button.
10. Place a pin across the top of the button and sew over it.
11. Do not cross the threads diagonally, but sew straight across from one hole to the next. (Figure 2)

Figure 2

12. When you have gone into these holes five or six times, sew the other two holes in the same way, starting from the wrong side.
13. Remove the pin.

This will loosen the threads so that the needle may be brought up between the button and the material.

14. Wind the thread around the stitches several times underneath the button.

This keeps the threads from being worn out so quickly by the buttonhole.

15. Bring the thread through onto the wrong side and fasten in the usual way.
16. Sew the other three buttons on in the same way. (Figure 3)

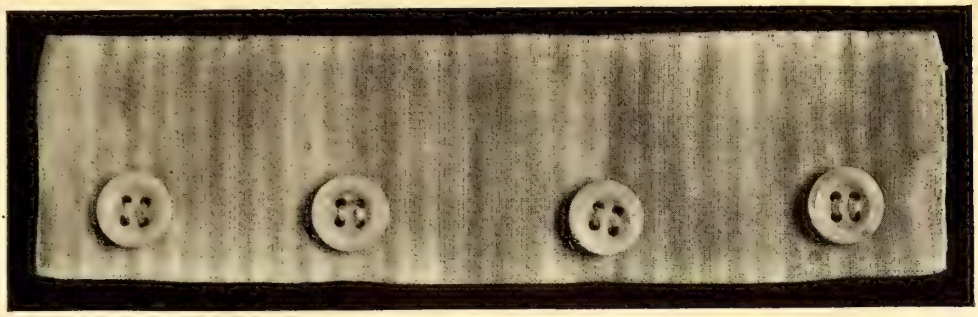

Figure 3

## EXERCISE

1. What should you place over the top of the button when sewing it on? Why?
2. Where do you place the knot?
3. How do you do this?
4. How do the threads run across the button?
5. Why do you wind the stitches?

## PARENT'S REPORT

I have looked over _____'s work.

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(Signature)

Remarks: _____

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# LESSON IX

## BUTTONHOLES

**Object:**—To learn how to cut and make buttonholes.

**Materials:**—Striped gingham 5 inches by 4 inches; No. 70 white thread; No. 8 needle.

### I. To Get the Material Ready.

1. Straighten the edges.
2. Fold it just as you did in the last lesson.
3. Baste the edges together, then overhand them.

### II. To Cut the Buttonholes.

1. Find the width of the button.
2. If you have buttonhole scissors, turn the little screw in them so that when the buttonhole is cut it will be just a little larger than the button.
3. If you have no buttonhole scissors, use little sharp-pointed scissors.
4. Measure the piece lengthwise, and mark off four places for buttonholes in the same way you marked the places for sewing on buttons.
5. Put the sharp points of the scissors ¼ inch from the folded edge, then cut along a woof-thread just the size the buttonhole is to be.

### III. To Make the Buttonhole.

1. Beginning at the end farthest from the folded edge, overhand the edges of the buttonhole closely, but not taking the stitches too deep. No knot.
2. When you have this finished, begin at the same place, put the needle in the material with the point toward you, drawing it but half way through. (Figure 1).

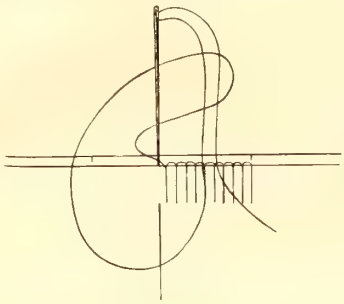

Figure 1

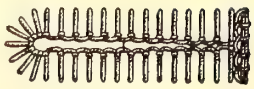

Figure 2

3. Take the two threads at the eye of the needle and bring them around from right to left, putting them under the point of the needle. (Figure 1).
4. Draw the needle out so that the thread is drawn from you instead of toward you.

A knot, or purl, is thus formed on the edge of the buttonhole.

The stitches must not be too deep; must be close together and even.

5. When you have buttonholed across one side, work around the corner by placing the stitches close together and gradually slanting them so that the buttonhole will be rounding at the end. (Figure 2)
6. Work across the other side until you are just opposite where you started.
7. Finish this end with a bar. This is made by drawing the needle down through the first purl you made, then up through the last one. (Figure 2)

## EXERCISE

1. How large should buttonholes be cut?
2. What is the first thing done to them after they are cut?
3. At which end do you begin to work them?
4. How do you make the turn farthest from the end?
5. How is the end nearest the edge finished?

## PARENT'S REPORT

I have looked over _____'s work.

_____
(Signature)

Remarks: _____

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8. Draw the stitch tight, so as to bring the sides of the buttonhole close together, and take three more stitches in the same place.

9. Work four buttonhole stitches over these threads, having the purl on the edge of the buttonhole.

10. Put the needle through close to the last purl and fasten the thread on the wrong side.

11. If the thread is too short to finish a buttonhole, pull the needle through the buttonhole and fasten the thread on the wrong side.

12. Fasten the new thread on the wrong side with two or three little stitches, one over the other, then bring the needle up through the last purl. If this is done carefully, one can never tell where the thread was joined.

13. Make the other three buttonholes. Do they look like Figure 3?

Make the buttonholes in your petticoat band. Cut the two in the back, one on each side, crosswise. Cut the others lengthwise, one in front and one on each side.

# LESSON X

## UNDERWAIST

**Object:**—To learn how to cut out and make an underwaist.

**Materials:**—½ yard bleached muslin 36 inches wide; 2½ yards cotton tape half-inch wide (No. 6); ¼ yard of three-fourths inch tape; one dozen bone buttons ⅝ inch across; white thread Nos. 50 and 80; No 8 needle.

### I. To Cut out the Waist.

1. Cut out the pattern on the black lines.
2. Fold the material through the center lengthwise.
3. The edge of the front with the double cross (XX) must be put on the lengthwise fold.
4. First, have some one hold the pattern up to you. If it seems a little too small, make the front wider by placing the double cross edge a little distance from the folded edge, but straight with it.
5. If it seems too large, let this edge of the pattern come beyond the folded edge a little, but straight with it.
6. Lay the straight edge of the back on the straight edge of the goods (Figure 1)

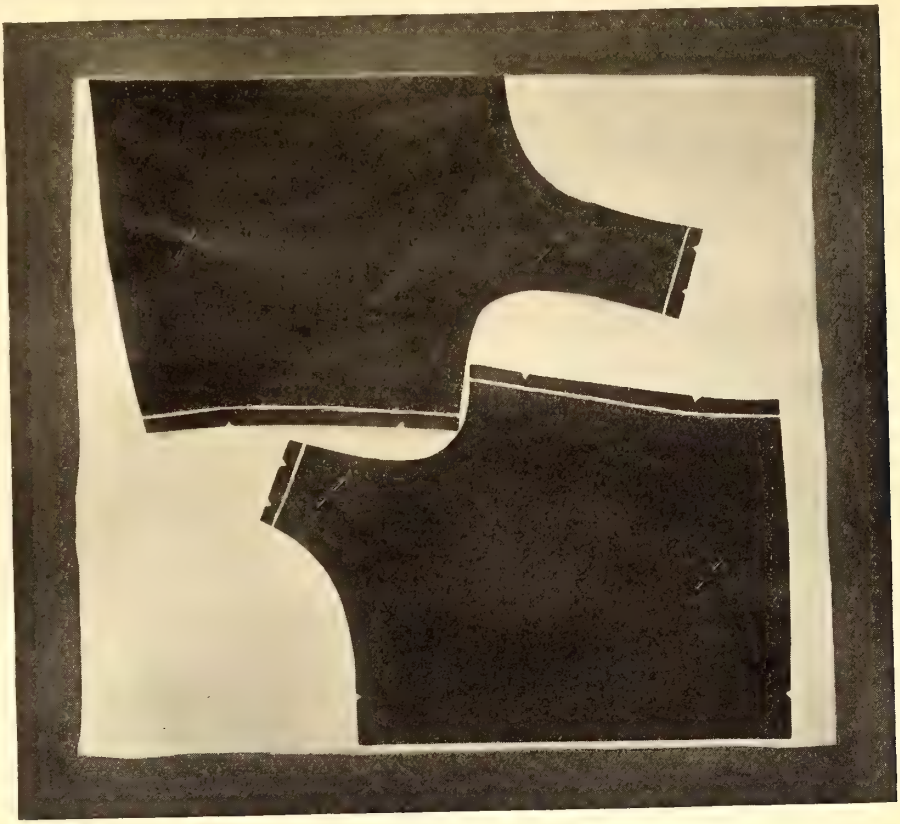

Figure 1

7. If the patttern is too large or too small, make the back smaller or larger just as you did the front.
8. Pin the pattern carefully to the material.
9. Cut out the material exactly like the pattern, making the notches in the cloth to correspond with those in the pattern.
10. When you have taken the pattern off, you will find you have three pieces. The largest is the front, the other two are the backs.

## II. To Make the Waist

1. Pin one of the backs to the front, having the two notches in the shoulder and underarm seams together.
2. Baste 3/8 inch from the edge, with a one-eighth inch basting stitch.
3. Put the other back on in the same way.
4. Turn the straight edges of the backs in one-eighth inch, then turn a second time back to the notches, thus making a one-inch hem.
5. Baste with half-inch basting stitches.
6. Have someone try the waist on you to see if it fits.
7. Pin it in the back, lapping the hems one inch.
8. If the waist is too large around, take the underarm seams a little deeper.
9. If it is too large around the neck or in the armholes, take the shoulder seams a little deeper.
10. Baste where it is pinned for the changes, then sew the seams with the combination stitch, No. 80 thread.
11. Trim the seams so that they are one-quarter inch deep.
12. As these seams are to be felled, trim off one edge of each seam 1/8 inch.
13. Fell the seams, No. 80 thread. (Lesson VII)
14. Hem the hems in the back, No. 80 thread.
15. Take the narrow tape to bind the top, and begin at the left side of the back to baste it on, leaving about a 1/4 inch to be turned in at the end.
16. Lay the tape on the right side of the waist about 1/4 inch from the edge of the top and baste it close to the edge of the tape.
17. Sew it on with the combination stitch, No. 80 thread.
18. Leave one-quarter inch at the end.
19. Turn in each end of the tape, turn it over onto the wrong side and baste it in place.
20. Overhand the ends and hem the tape down on the wrong side, No. 80 thread.
21. Finish the bottom of the waist and the armholes in the same way.
22. Before sewing the tape on the armholes, turn the end in 1/8 inch, then sew in the same way as on the top, lapping the tape over when you reach the place where you started.
23. Make five buttonholes crosswise in the back, 2½ inches apart, using No. 50 thread. Cut them one-quarter inch from the edge. If the buttonholes are not well made, the looks of the whole garment will be spoiled.
24. Cut the three-fourths inch tape into three equal pieces. Turn in the ends of each piece once.
25. Find the middle of the front, then baste one of these pieces up and down along this middle line with one end even with the bottom of the front.
26. Hem it all the way around, No. 80 thread.
27. Put the other two pieces on the underarm seams in the same way.

These tapes are to make stronger the places where the buttons are to be sewed on.

28. One inch from the bottom, sew a button on the tape in front. One inch above this sew on another. Use No. 50 thread.
29. Do the same on the underarm tapes.
30. Sew another button on the back one inch above the last buttonhole.
31. On the hemmed side of the other back piece, sew the buttons just opposite the buttonholes which are made.

When finished, it will look like Figure 2.

Figure 2—Front

Figure 2—Back

## EXERCISE

1. What kind of seams did you make on this waist?
2. How did you finish the top, bottom and armholes?
3. What must you be careful about in making buttonholes?
4. Why put tapes on the underarm seams and front?
5. What do you do to make the waist larger than the pattern?
6. What do you do to make it smaller?
7. If the waist is too large in the armholes, how do you make it smaller?

## PARENT'S REPORT

I have looked over_____'s work.

_____
(Signature)

Remarks:_____

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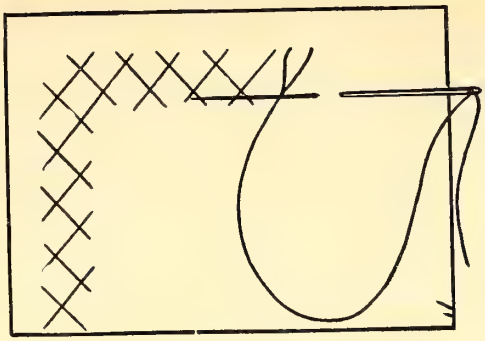


Figure 1

7. Fasten your thread well at the end, making it show as little as possible.
8. When the cat-stitching is done, turn the work over and cut out of the larger piece what is supposed to be the worn place, making the cut square.
9. Leave about one-quarter inch between the cat-stitching on the wrong side and the cut edge.
10. Cat-stitch this edge down, turning the corners as directed in (5) and (6) above.

Be careful to take the stitches just over the raw edge and have them all even.

11. Finish the edge of the work with the loop-stitch, using the twist. (Lesson III, II).

## LESSON XI

## PATCH ON FLANNEL

**Object:**—To learn how to put a patch on flannel.

**Materials:**—French flannel, striped or checked, one piece 5 inches by 5 inches, the other 2 inches by 2 inches; white silk A, white twist D; needles Nos. 8 and 10.

**Directions.**

1. Straighten the edges of the material, making the two pieces the sizes given above.

   If the edges do not seem even after being cut on a thread, pull the material a little and you will find this will straighten them.

2. Baste the 2-inch square exactly in the middle of the 5-inch square, matching the checks or stripes.

The middle of the 5-inch square is supposed to be a worn place, and you are going to patch it; that is, replace the worn piece with a new one.

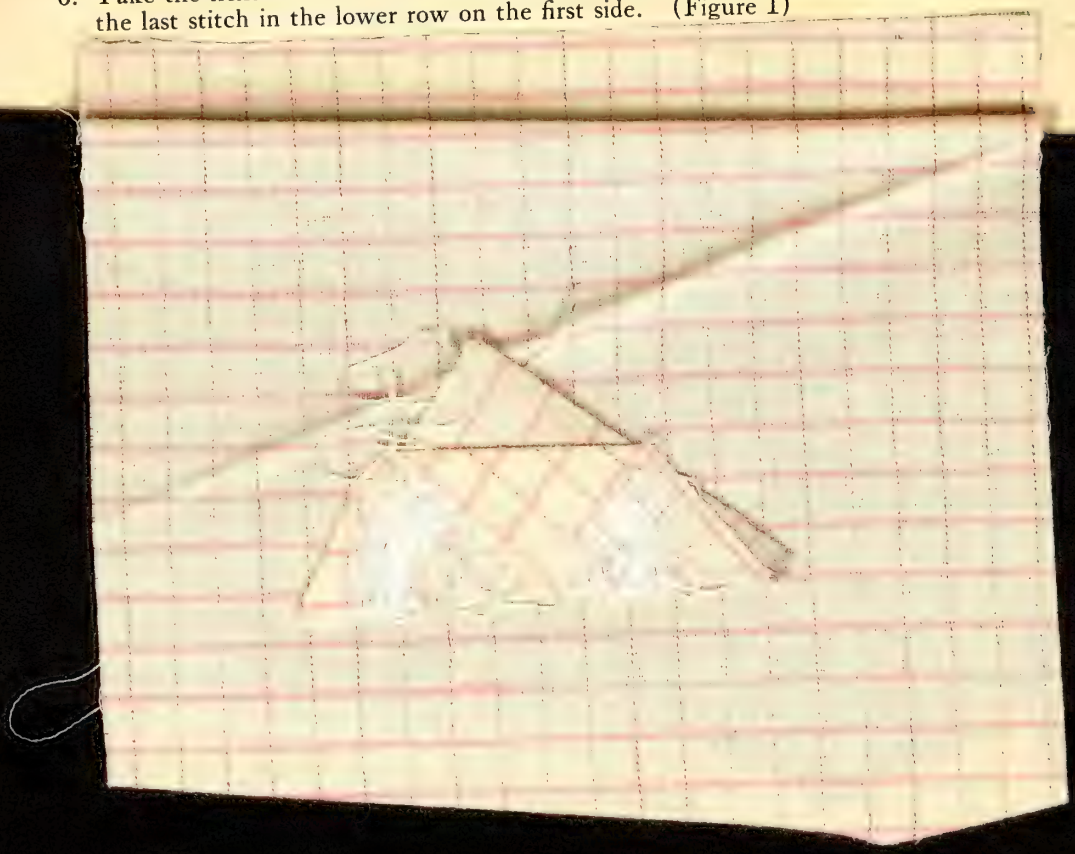
3. Baste near the edge with a quarter-inch stitch.

You do not turn in the sides of the square, as this would make it too clumsy.

4. Beginning at one corner, hide the knot under the patch, and cat-stitch the patch onto the material.

5. To turn the corner, make the last stitch just before you reach the corner in the upper row. Then take the next stitch in the upper row of the stitches on the next side, putting the needle in in a straight line with the lower row of stitches on the first side.

6. Take the next stitch so that the needle is brought out very near the beginning of the last stitch in the lower row on the first side. (Figure 1)



Your work should look like Figure 2.

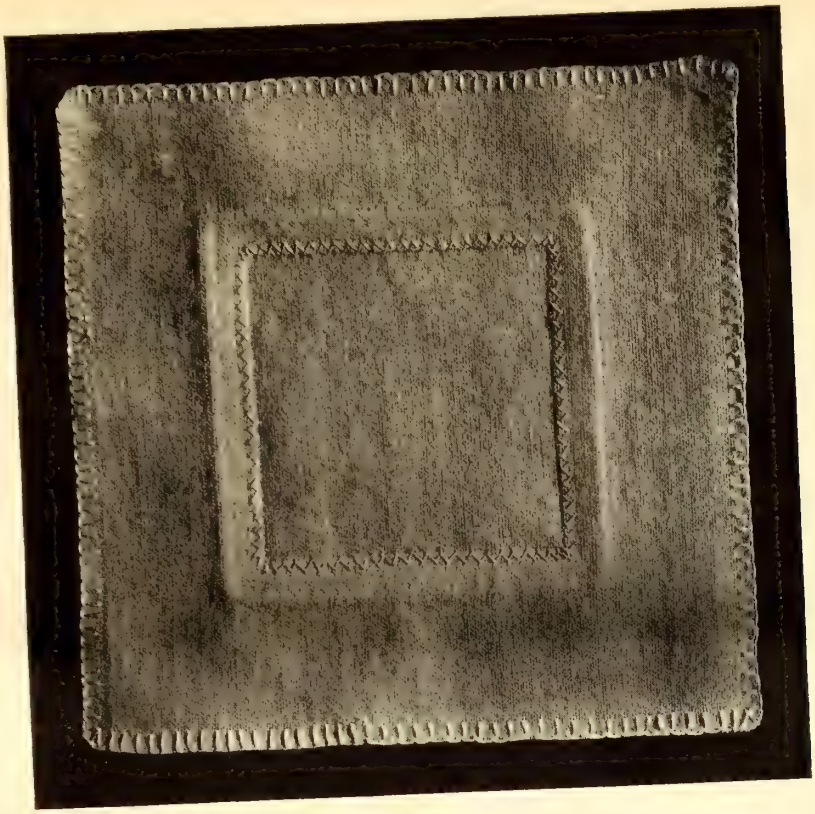


Figure 2

## EXERCISE

1. What is a patch?
2. Why do you cat-stitch a patch on instead of hemming it?
3. Name all the stitches you know and tell what each is used for.

## PARENT'S REPORT

I have looked over _____'s work.

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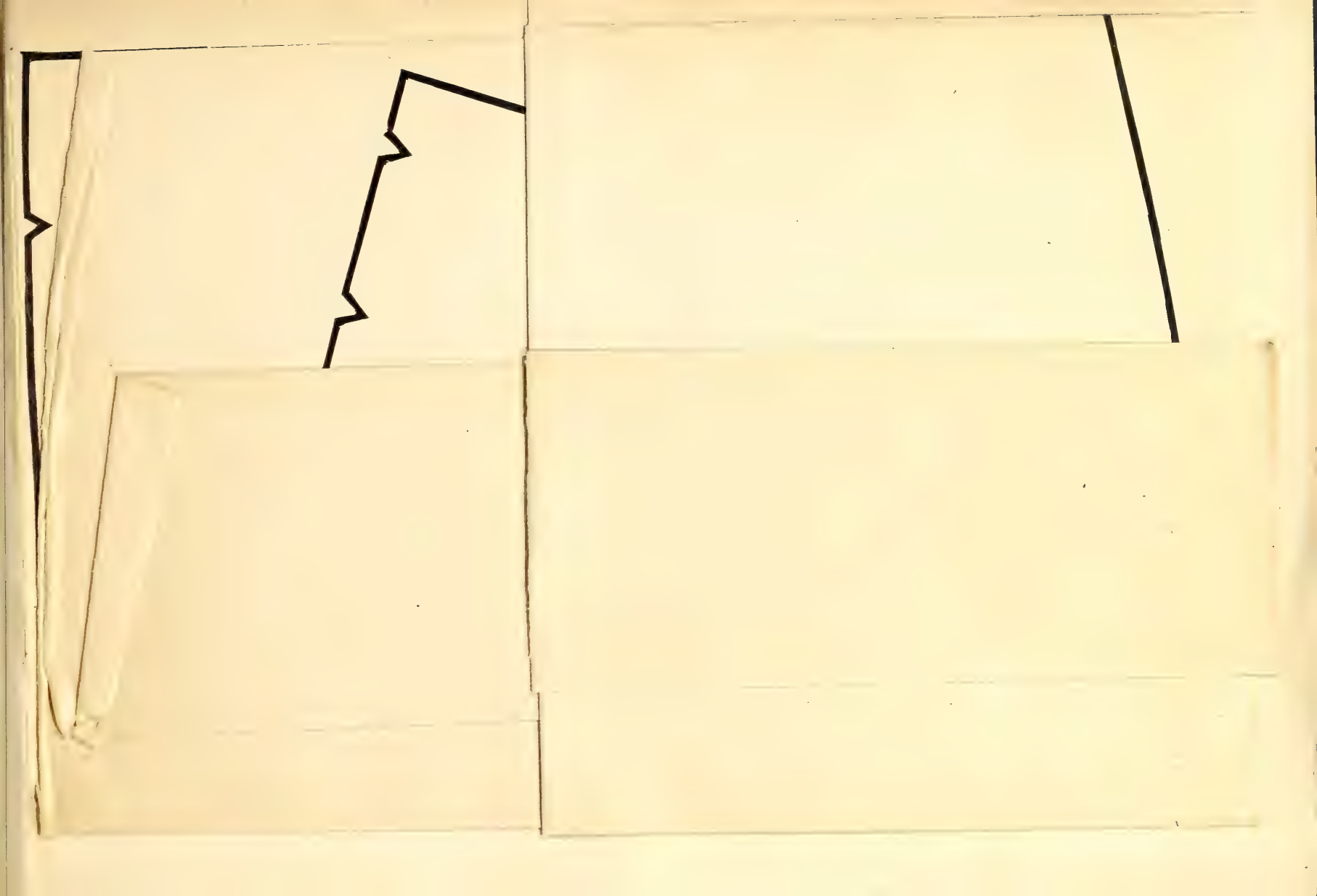

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## BOOK NO. 3


I. Running and Basting
II. French Seam
III. Sleeves
IV. Bias Band
V. Sewing on Lace
VI. Making a Cap
VII. Apron with Bib
VIII. Hemmed Patch
IX. Linen


## LESSON I

## RUNNING AND BASTING

**Object:**—To practice running and basting straight with even stitches.

**Materials:**—Unbleached cotton 6 inches by 10 inches; No. 8 needle, No. 60 thread.

### I. To Make the Edges Straight and the Material of the Required Size.

1. On each side draw the first warp (lengthwise) thread that is nearest the edge and runs all the way across. (Figure 1)

Figure 1

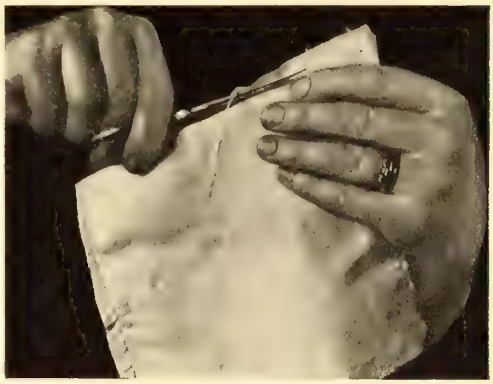

Figure 2

2. Draw the first woof (crosswise) thread in the same way.
3. If the material between the drawn threads does not measure 6 inches by 10 inches, draw threads until it does.
4. Cut carefully along the inner edge of the space made by the drawn threads. (Figure 2)
5. If the piece of muslin does not seem perfectly straight, pull it a little.

The threads sometimes run unevenly, because of the way the material is pressed when made.

### II. To Practice Running Stitches.

1. Turn one of the 6-inch sides over one-half inch on the wrong side. Do not turn the raw edge in.
2. Take a needleful of thread the length of your arm. Tie a small knot in the end. Remember to thread the end nearer the spool.
3. Take the work by the folded edge, right side toward you, holding it between the thumb and first finger of the left hand.
4. Begin at the right hand one-eighth inch from the folded edge, letting the knot come on the right side.



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5. Hold the work and also the needle between the thumb and first finger of the right hand.
6. Make a row of fine running stitches, putting the needle in and out at short, even distances by a motion of the right hand.

Be careful to do this work with the right hand, not by pushing the material onto the needle with the left.

7. Fasten the thread with two short stitches, one over the other.
8. Make another row of even finer running stitches one-half inch below this row.

It is easier to make them finer because there is only one thickness of cloth to sew through.

## III. To Practice Basting Stitches.

Caution: Use the tape measure often, so that your work will be even and straight.

1. Turn over the opposite edge of the material one-fourth inch onto the right side.
2. Bring the folded edge up to within three-eighths inch of last row of running stitches. (Figure 3)

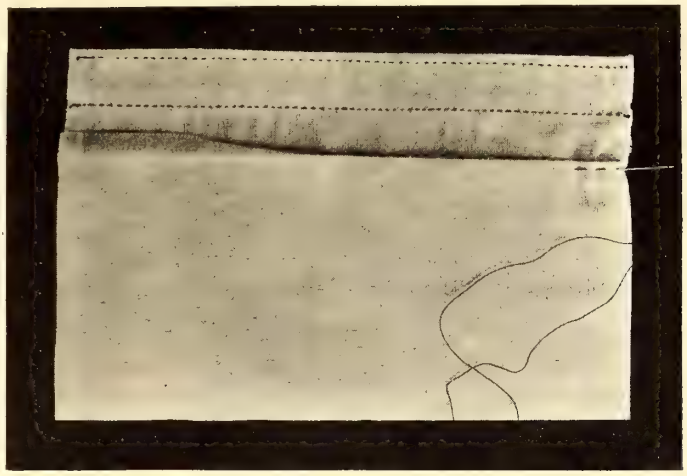

Figure 3

3. Pin it in place, using a pin at each end and one in the middle.
4. One-eighth inch from this upper folded edge, make a row of even basting stitches one-eighth inch long with one-eighth inch space between each two.
5. One-half inch from this row make a row of one-fourth inch stitches with one-eighth inch spaces.

This stitch is used to hold together two pieces of cloth which are to be overhanded or sewed on the machine.

6. One-half inch below this row make a row of one-half inch stitches, one-eighth inch spaces between.

This is used in basting hems.

7. The same distance below, make a row of three-fourth inch stitches with one-eighth inch spaces.
8. Leaving the same distance between rows, make a row of uneven basting stitches, that is, one-eighth inch stitch, one-eighth inch space, three-fourths inch stitch, one-eighth inch space, one-eighth inch stitch, and so on.

The last two stitches are used in basting the seams of skirts. For completed work see figure 4.

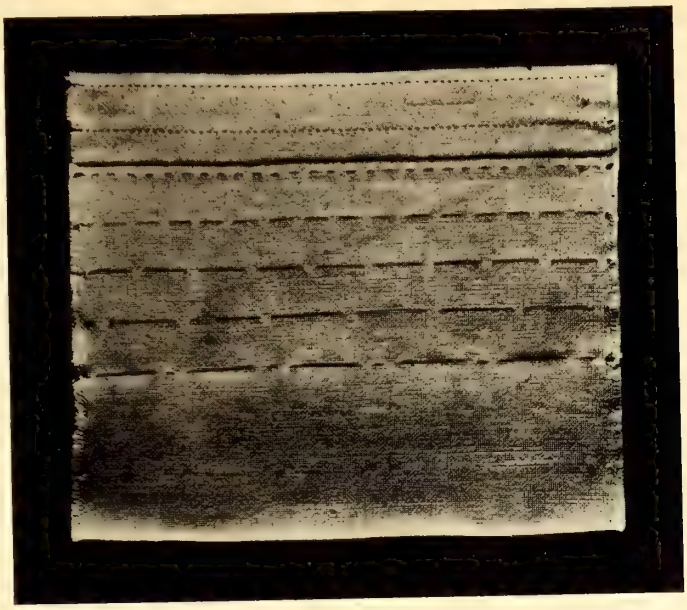

Figure 4

## EXERCISE

1. How should the material be held in making running stitches?
2. How is the stitch made?
3. Finish these sentences:

   The one-eighth inch stitch is used in basting.....

   The one-fourth inch stitch is used in basting.....

   The one-half inch stitch is used in basting.....

   The three-fourths inch and the uneven stitch are used in basting.....
4. Why use the tape line?

## PARENT'S REPORT

I have looked over_____'s work.

_____
(Signature)

Remarks:_____

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# LESSON II

## FRENCH SEAM

**Object:**—To learn what a French seam is and how to make it.

**Materials:**—Two pieces of printed dimity 2½ inches by 5 inches, No. 9 needle, No. 80 white thread.

### I. Definition.

A French seam is a twice-sewed seam, so made as to cover the raw edges of the material.

### II. To Make a French Seam.

1. Straighten the edges of the material and make each piece the dimensions named above.
2. Lay the two pieces with the wrong sides together.
3. One-eighth inch from the edge baste the two long edges together, using the one-fourth inch stitch.

This brings the first seam on the right side of the material.

4. Just below the basting, sew the seam with a fine combination stitch, that is, three short running stitches, then one back stitch. Fasten the thread carefully at the end.
5. Trim off the edges of the seam so that they are smooth and even, and the seam a little less than one-eighth inch deep.
6. Pull out the bastings and crease the seam open.
7. Fold the right sides together, having the seam at the folded edge.
8. Baste together on the wrong side far enough from the folded edge, so that the raw edges do not show on the right side.

A French seam should not be more than one-eighth inch deep when finished.

9. Sew just below the basting, using the same stitch as before. Be sure to make your stitches small and even.
10. Remove the bastings.

Figure 1 is the completed work.

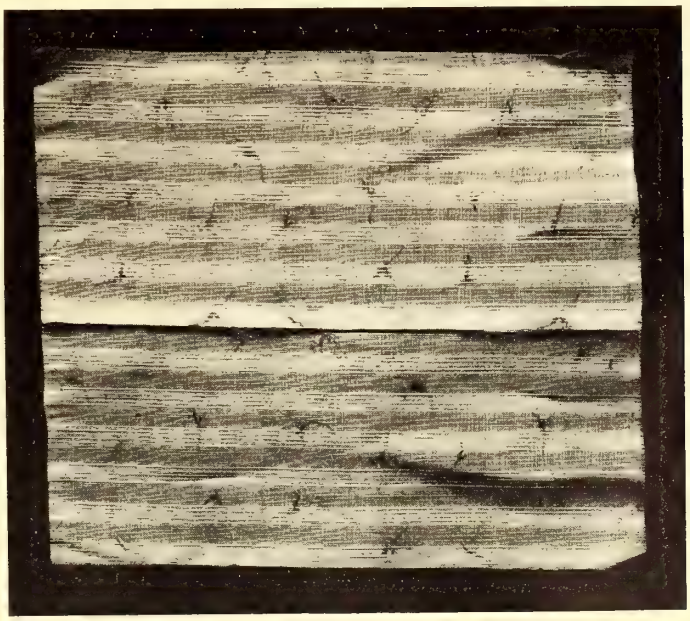

Figure 1

This seam is used on sleeves or any garment that does not fit tightly.

Its special merit is that it gives the inside of the garment a nice finish because all raw edges are covered.

## EXERCISE

1. What is a French seam?
2. On which side of the material is the first seam made? The second?
3. Where is this seam used?
4. What advantage has this seam over the common seam?
5. How deep should a French seam be?

## PARENT'S REPORT

I have looked over_____'s work.

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Remarks:_____

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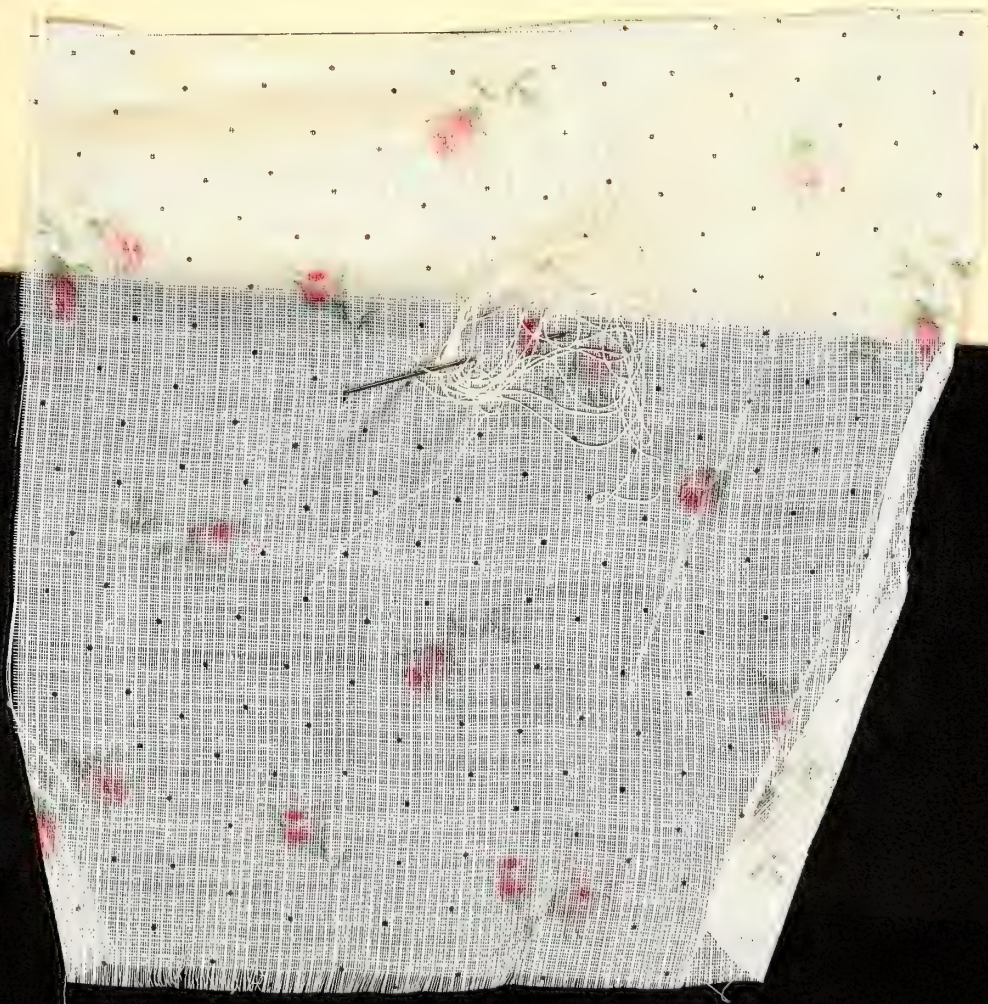

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# LESSON III

## SLEEVES

**Object:**—To learn how to cut and make a pair of sleeve protectors (part of a cooking outfit.)

**Materials:**—One-half yard of muslin, 1¼ yards narrow white tape, two small pearl buttons, No. 80 white thread, No. 9 needle.

### I. To Cut Out the Sleeves.

1. Make the pattern as shown in Figure 1.
2. Fold the material through the center lengthwise along a warp thread, putting in two or three pins to hold it firmly together.
3. Open the pattern and lay it on the material so that the lengthwise crease lies along a lengthwise thread of the cloth. Pin carefully in place. (Figure 1)

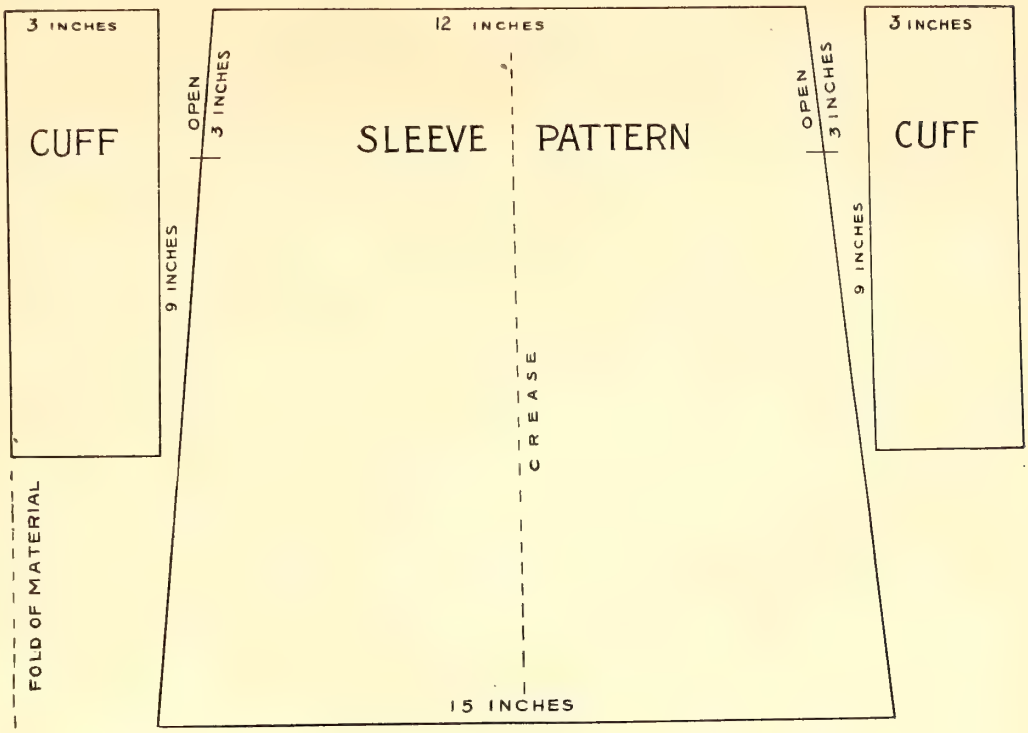


Figure 1

4. Cut carefully around the pattern, making the edges as smooth as possible.
5. From the pieces that are left, cut two 9-inch lengthwise pieces 3 inches wide for the cuffs. If your wrist is very small, cut the cuffs only 8 inches long.

### II. To Make the Sleeves.

1. As the sleeve is to be left open 3 inches at the bottom, turn a one-eighth inch hem on each slanting side of the sleeve up three inches, beginning at the bottom (the narrower part of the sleeve).
2. Hem carefully by hand.
3. Gather the sleeve across the bottom one-eighth inch from the edge. Gather as you learned in Book I, Lesson IX, by putting all the stitches you can on the needle, then holding it with the left hand and pulling the gathers straight with the right.
4. Do not fasten the thread, but leave a short end with a knot tied in it.

5. Take one of the cuff pieces, fold it lengthwise with the right sides together and sew carefully across each end with a one-fourth inch seam.
6. Cut off the corners of the seams. (Figure 2)

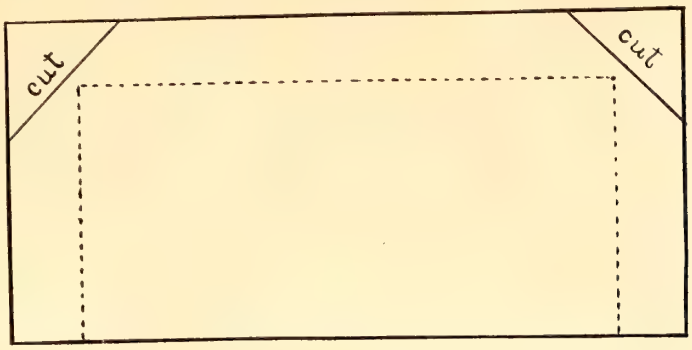


Figure 2

This will make your corners less clumsy when turned.

7. Turn the cuff right side out and carefully pick out the corners so that they are square.
8. Find the center of one of the long edges of the cuff on the open side. Mark with a pin.
9. Mark the center of the bottom of the sleeve in the same way.
10. Place the cuff and the sleeve with the right sides together, the sleeve next to you and the middle points together.
11. Pin the edges of the cuff and the outer edges of the hems together.
12. Pull up the gathers so that the sleeve is the same size as the cuff. Pin in place and wind the gathering thread around the pin to hold the gathers in place.
13. Baste with a one-eighth inch seam. (Figure 3)

Figure 3

14. Sew with a fine combination stitch, fastening the thread well. Remove the bastings.
15. Turn the cuff up and crease the seam well.
16. Turn the unsewed edge of the cuff in one-eighth inch and baste this edge down over the seam just sewed.

Be careful to make the inside and the outside edges of the cuff lie together nicely with the gathered edge of the sleeve between.

17. Stitch all the way around the cuff as near the edge as possible.

This may be done at home if desired.

18. Stitch a second time across the bottom of the cuff, that is, on the edge next the sleeve, about three-sixteenths inches from the first stitching.
19. Make a buttonhole in the center of one end of the cuff one-fourth inch from the edge. (Book II, Lesson IX)

Remember that buttonholes should be cut a little longer than the width of the button.

20. Sew the button on the other end of the cuff. (Book II, Lesson VIII)
21. Sew the sleeve together with a French seam. (Lesson II)

Remember to make the first seam on the right side.

22. Measure down from the top of the sleeve three-fourths inch on this seam and cut an up and down slit near the seam for the tape to go through.
23. Buttonhole around this slit, having it rounding at both ends.
24. Make a half-inch hem around the top.
25. Take half the tape and run it around the top of the sleeve beginning at the buttonhole and coming out at the same place.
26. Leave the two ends of the tape nearly equal so that the sleeve may be drawn up to the size of your arm and tied.
27. Fasten the upper end of the opening in the bottom of the sleeve with two or three little stitches across the seam or take two or three long stitches across the end and buttonhole over these, thus making a bar.

Make the other sleeve just like this one with this exception—the buttonhole must be placed on the other side of the cuff so that both sleeves will not be for the same arm.

Figure 4 shows the completed sleeve.

Figure 4

## EXERCISE

1. How is the pattern of the sleeve laid on the material?
2. Where is the opening in the sleeve?
3. How is this opening finished?
4. Why do you cut the corners of the seams before turning the cuff?
5. What different kinds of stitches have you used in making these sleeves?

## PARENT'S REPORT

I have looked over_____ _____'s work.

_____
(Signature)

Remarks:_____

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# LESSON IV

## BIAS BAND

**Object:**—To learn how to cut a band on the true bias and to put it on; also to practice back stitching.

**Materials:**—Nainsook 13 inches by 7 inches; No. 9 needle, No. 80 white thread.

### I. To Cut a True Bias.

1. A true bias is made by folding the cloth so that the woof (crosswise) threads lie parallel with the warp (lengthwise) threads, and creasing. The crease shows a true bias line. (Figure 1)
2. Cut a piece of paper 7 inches square.
3. Fold this square so that two alternate corners (those which do not lie next to each other) are together. This gives you a diagonal, which is always the true bias line of a square.
4. Cut an oblong piece of paper 6 inches by 7 inches.
5. Fold the lower left hand corner over so that the lower edge of the oblong corresponds exactly with the right edge. Crease and unfold. The crease is a line of true bias. (Figure 2)

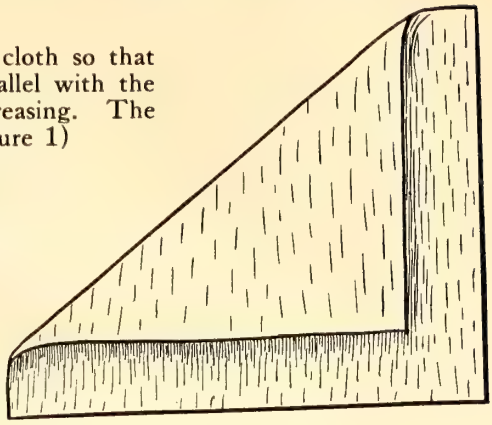

Figure 1

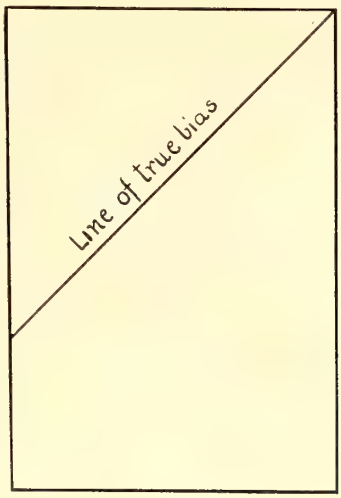


Figure 2

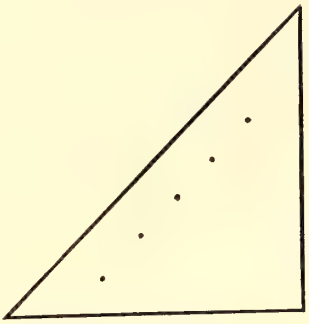

Figure 3

6. You can also get a true bias by folding over any other corner of the oblong so that the edge folded over lies along the edge of the oblong opposite the corner turned.
7. Cut along the crease of either the square or the oblong and you have two true bias edges from which you can cut a bias band.
8. Take one of these pieces and from the bias edge measure one inch four or five times. (Figure 3)
9. With a ruler draw a line across the paper that passes through all these points and cut along this line.

This will give you a bias strip 1 inch wide.

10. Practice cutting bias strips from paper until you can cut one easily and accurately.

11. Take the piece of cloth, straighten the edges and make it of the dimensions named in the lesson.
12. Cut a lengthwise strip 4 inches by 7 inches and one 2 inches by 7 inches.
13. You have left a 7-inch square. From this square cut a true bias strip one inch wide. (Figure 4)

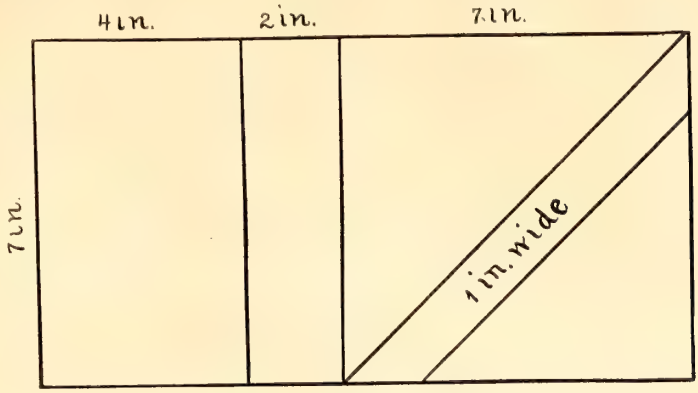


Figure 4

As the edges of a bias strip pull out of shape very easily, you must be very careful not to stretch them.

**To the Teacher:**

Many times there are no machines in the school or there is something which prevents the pupil from using one.

If the conditions are favorable, let the pupil begin machine work very gradually, always emphasizing, however, the value of hand sewing, thus making the pupil feel that the latter is really the most essential, although the machine is a great time saver.

The following lessons will provide work which may be done entirely by hand or may be basted at school and stitched at home or both basted and stitched at school, according to circumstances.

## II. To put on a Bias Band.

1. Fold the 4-inch by 7-inch piece through the middle lengthwise, crease, then open.
2. Turn the bias strip in one-fourth inch on each edge.

Be very careful in doing this or you will stretch the edges.

3. Place the folded side of the bias strip next to the creased piece so that the middle of the bias band lies exactly along the crease.
4. Pin in place, then baste carefully with a one-fourth inch stitch on each side one-eighth inch from the edge.
5. Baste the 2-inch by 7-inch piece onto one side of the 4-inch by 7-inch piece, making the one-fourth inch seam come on the other side of the goods from the one the bias band is on.

As this is to be a common seam, what basting stitch do you use?

6. Turn a one-eighth inch hem on the wrong side of each of the long sides and baste.

What stitch is used in basting hems?

7. If you have a machine at home, you may now take this piece of work home and stitch along your basted lines. Stitch the seam about one-fourth inch from the edge; the hem and the bias band as near the edges as possible.

It is well to practice stitching on an old piece of cloth until you can stitch straight, for machine stitching never looks well unless it is perfectly even and straight.

8. If you have no machine, you may do hand work, using the combination stitch on the seam and the back-stitch on the bias band, as this last looks like machine stitching when well done. (Tablet II, Lesson I).

9. Hem the sides with a fine stitch.
10. Trim off the seam and overcast the edges together.
11. Turn up a one-half inch hem across one end and hem finely or stitch on the machine.
12. To fasten the thread in machine stitching, begin one-half inch from the end and stitch to the end, leaving the needle down on the last stitch, raise the presser foot, turn the work around and stitch back over the same line and across to the end. Leave the needle down on the last stitch, lift the presser foot, swing the work around and stitch back along the same line one-half inch. The threads may now be clipped close at each end.

Figure 5 shows the finished work.

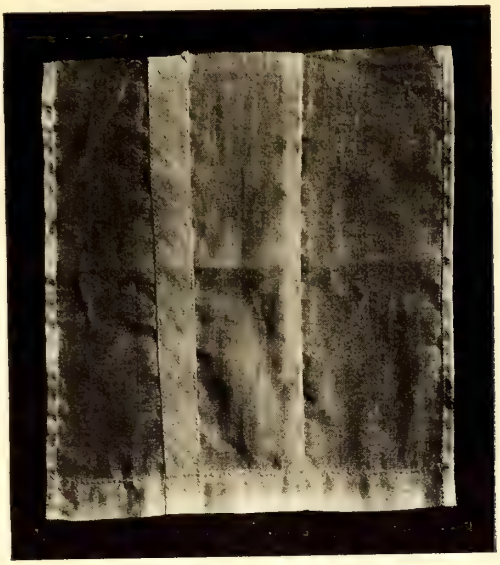

Figure 5

## EXERCISE

1. Tell in your own words how to cut a true bias from an oblong.
2. Tell how to cut one from a square.
3. What care must you exercise in handling bias strips? Why?

## PARENT'S REPORT

I have looked over_____'s work.

_____
(Signature)

Remarks:_____

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# LESSON V

## HEMMING ROUNDING EDGE AND SEWING ON LACE

**Object:**—To learn how to hem a rounding edge and to sew on lace.

**Materials:**—A piece of lawn large enough to lay the pattern on, 12 inches of lace edge, No. 90 white thread, No. 9 needle.

### I. To Cut the Material.

1. Lay the pattern on the material so that the middle line of the pattern is on the bias of the cloth.
2. Cut close to the edge of the pattern, having as smooth an edge as possible.

### II. To Hem a Rounding Edge.

1. Turn a very narrow hem (less than one-eighth inch) around the rounding edge.
2. To make this hem lie smooth lay a small plait in the hem wherever there is extra fullness in the part turned over.

Be very careful not to stretch the edge in turning the hem.

3. Baste and hem with very fine stitches.
4. Remove the bastings.

### III. To Sew On Lace.

1. Turn a very narrow hem onto the wrong side of each end of the lace.

The right side of the lace is always the rougher side.

2. Find the middle of the lace and mark with a pin.
3. Find the middle of the rounding edge and crease slightly.
4. Place the right side of the lace and of the material together.
5. Pin the ends of the lace and of the rounding edge together; also the middle of the lace and of the edge. (Figure 1)

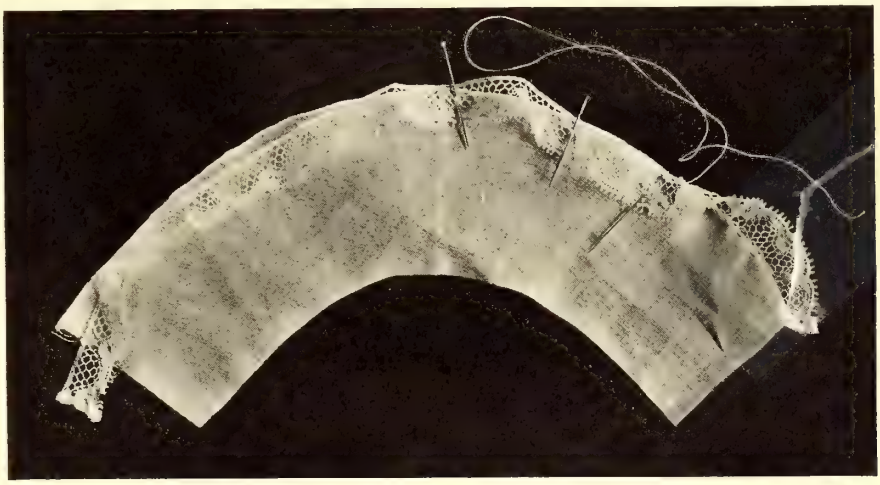


Figure 1

6. Begin at the right and overhand the lace on, holding the lace just a little full and putting a stitch in every hole in the edge of the lace.

**Caution**—Hold the lace next to you, not the material.

Do not tie a knot in your thread, but leave a short end and fasten by two or three little stitches, one over the other.

Keep the fullness even.

Take in only one or two threads of the lawn in each stitch.

Fasten the thread well.

Collar Pattern

If [illegible] essary to take a new thread, fasten well at the start and at the finish as directed above.

7. Open out the lace and flatten the seam between the nails of the thumb and first finger of both hands.

8. Overcast the other three sides of the material to finish off the raw edges. (Figure 2)

Figure 2

## EXERCISE

1. How can you tell the right side of lace?
2. Why must you lay little plaits in the hem of a rounding edge?
3. Why should you take in only a thread or two of the material in sewing on lace?
4. Of what must you be careful in handling rounding edges?
5. What other edge needs the same care?

## PARENT'S REPORT

I have looked over_____'s work.

_____
(Signature)

Remarks:_____

# LESSON VI

## MAKING A CAP

**Object:**—To learn how to make a cap for a cooking outfit.

**Materials:**—Three-fourths yard of 36-inch white lawn (enough for two caps), 2 yards lace about three-fourths inch wide (if desired), 1½ yards narrow white tape, No. 90 white thread, No. 9 needle.

### I. To Cut the Cap.

1. Fold the material lengthwise and crease. Cut along the crease. This will divide the lawn into two pieces, three-fourths yard by one-half yard. One piece will make a cap.
2. Measure along each lengthwise edge one-half yard and mark with pins. Fold over the remaining one-fourth yard and crease. Unfold. (Figure 1)

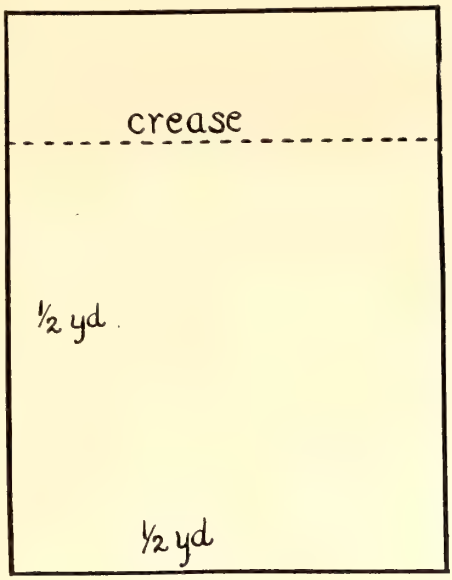



Figure 1

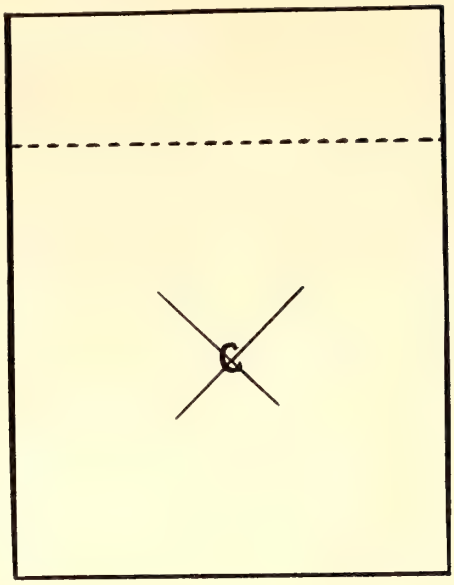


Figure 2

This will show a one-half yard square.

3. Find the center of this square by folding along the line of each diagonal and creasing a little ways along the middle of the line. (Figure 2.)

Where the two creases cross is the center of the square.

4. Tie a little loop in the end of a string and slip the sharpened end of your pencil through it.
5. With this string, measure the distance from the center of the square to a side of the square.
6. Hold the free end of the string on the center of the square with the first finger of the left hand.
7. With the pencil draw a circle on your cloth by holding the string straight and moving the pencil around the center.

If you hold the end of the string firmly in place and have measured carefully, the line drawn will touch the sides of your square. (Figure 3)

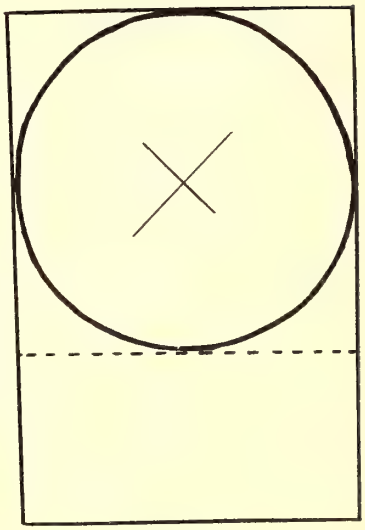


Figure 3

8. Cut out the circle.
9. Take the remainder of your cloth, fold a true bias (Lesson IV) and cut enough bias strips one inch wide to make about 1⅓ yards in length. (Figure 4)

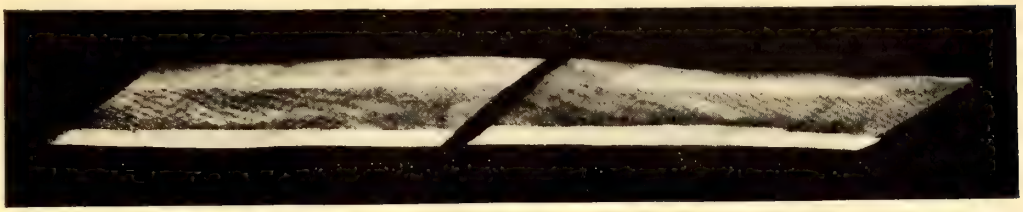


Figure 4

## II. To Make the Cap.

1. To sew two bias strips together.
   (a) Trim the ends so that they are straight with a warp thread.
   (b) Lay the two pieces together as shown in Figure 5.
   (c) Sew along the dotted line with the combination stitch, making only two running stitches, then a back stitch. Fasten the thread well.
   (d) Open the seam and clip off the little corners that project beyond the edge.
   (e) Sew the other strips on in the same way, until you have the required length.

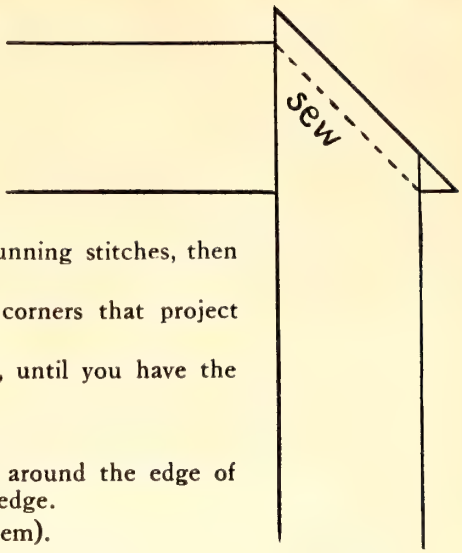



Figure 5

2. To hem the circle and put on the bias strip.
   (a) Turn a one-eighth inch hem all the way around the edge of the cap. Be careful not to stretch the edge.
   (b) Baste and hem very fine (or stitch the hem).
   (c) On each edge of the bias strip, turn over one-fourth inch onto the wrong side. (Do not stretch the edges.)
   This will give you a bias band one-half inch wide.
   (d) Cut a strip of cardboard one-half inch by 2 inches for a measure.
   (e) Place a narrow end of the cardboard on the edge of the circle, and with a pencilmake a small dot at the other end, that is, 2 inches from the edge of the circle.
   (f) Continue measuring in this way around the cap, placing the dots about 2 inches apart. (Figure 6)
   (g) Turn one end of the bias strip one-fourth inch onto the wrong side.
   (h) Baste the bias strip, right side up, on the wrong side of the cap, so that one edge of the strip will just cover each dot. (Use one-eighth inch by one-half inch stitch).

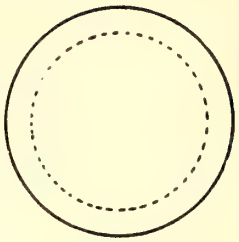


Figure 6

   (i) Turn the last end in one-fourth inch and have the two ends just meet, close and even.
   (j) Baste the inside edge of the strip.
   It may be necessary, occasionally, to lay a very small plait in the strip in order to get rid of the fullness.
   (k) Backstitch both edges of the bias strip or stitch on the machine very near the edge.
   (l) If backstitched, take an extra stitch where the ends meet, to make a little stronger. If machine-stitched, stitch a second time a little ways over the starting place.
   This bias strip forms a casing for the tape.

3. To sew on the lace (if desired).
   (a) Hold the right side of the lace and of the edge of the cap together.
   (b) Leave a little of the lace free and begin to sew where you joined the ends of the bias band.
   (c) With the lace uppermost, roll the work over the first finger of the left hand, and hold it in place with the thumb and middle finger.
   This will give the lace a very little fullness.
   (d) Sew as directed in Lesson V.
   (e) Sew the ends of the lace together with a felled seam. (Tablet II, Lesson VII)
4. To finish the cap.
   (a) Run the tape in the casing, leaving short ends free.
   (b) Pull the cap up to the size to fit your head and tie the tape in a double bow knot.
   By not cutting off the tape, you can easily flatten the cap when you wish to launder it.

Figure 6 shows the finished cap.

Figure 6—Finished Cap

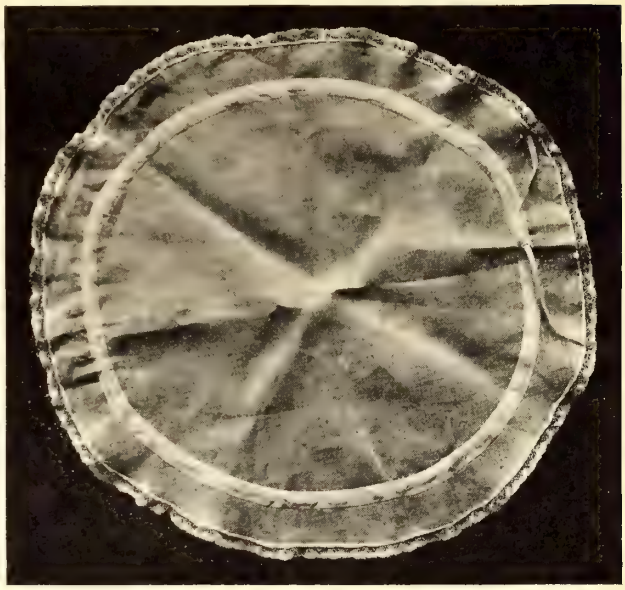


Figure 6—Top of Cap

## EXERCISE

1. Tell in your own words how to make the largest possible circumference out of a square.
2. What is a casing?
3. How did you get rid of the fullness in the inner edge of the bias strip?
4. How is lace held when you wish to have only a little fullness?

## PARENT'S REPORT

I have looked over_____'s work.

_____
(Signature)

Remarks:_____

_____

_____

# LESSON VII

## APRON WITH BIB

**Object:**—To learn how to make an apron for a cooking outfit.

**Materials:**—White lawn or fine bleached muslin; No. 60 white thread; No. 8 needle.

To estimate the amount of material:

Twice the length of the skirt with 5 inches added. One-fourth yard extra will make three bibs.

Percale may be used, but it is much harder to sew.

### I. To Cut the Apron.

1. Cut off two 4-inch strips the full length of the material.

This will make the belt and the two shoulder straps.

2. Cut off one-fourth yard for bibs.
3. Fold the material in the center crosswise and cut.
4. Fold one of these pieces in the center lengthwise and cut.
5. Fold the other piece through the center lengthwise.
6. Measure along one end four inches from the edge not folded. Mark with a pin.
7. Fold over both thicknesses of the cloth from the other free corner to the pin and crease. (Figure 1)
8. On the folded edge measure down three-fourths of an inch.
9. From this point, cut in a slightly curved line to the other edge of the top. (Figure 1.)

This makes the apron fit better across the front.

10. Unfold and cut along the crease through both thicknesses. This gives a front gore that is narrower at the top.
11. Cut the one-fourth yard piece into thirds lengthwise of the goods.

If one of these pieces seems too long for a bib, cut off crosswise to the desired length.

12. Measure from the waist line in front over the shoulder to the waist line in the back.
13. Add two inches to this and cut off this length from each of the 4-inch strips.
14. Add two inches to your waist measure and cut off two strips of this length from the remainder of the 4-inch strips.

If you lack a little, cut some 4-inch strips from the pieces you cut off the sides of the front gore, and piece your belt.

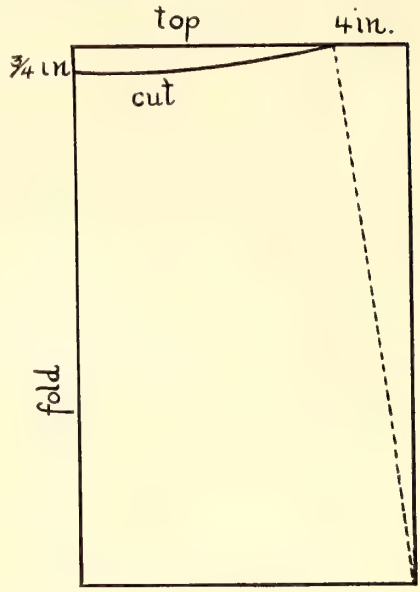


Figure 1

### II. To Make the Skirt of the Apron.

1. Baste the two narrow pieces to the sides of the front gore, one-fourth inch seam.

Be careful to get both seams on the wrong side.

2. Sew with the combination stitch or stitch on the machine.
3. Remove the bastings, trim off the seams and overcast the edges together.

Remember that overcasting is done from left to right, with stitches not too deep and not too close together.

4. Turn a narrow hem down each side of the apron (a little more than one-eighth of an inch.)
5. Baste and hem with very fine stitches.
6. Turn over the bottom of the apron (the widest end) one-eighth inch, then 5 inches and baste.

7. Hem this down fine.
8. Find the center of the top of the apron and put a small notch there.
9. Gather the apron across the top three-sixteenths of an inch from the edge. Pull the gathers in place carefully and leave an end to the thread.
10. Find the center of the band, pin it to the apron at the center notch, having right sides together.
11. Draw up the gathers so that they extend a little more than half way around the waist on each side.

    Be sure to get both sides alike.
12. Pin the ends of the band and wind the gathering thread around the pin to hold the gathers in place. (Tablet I, Lesson IX.)
13. Baste the band on, having the gathers even.

    Sew with the combination stitch or on the machine.

## III. To Make the Bib and Straps.

1. Hem the bib across the top with a one-half inch hem.
2. Notch it in the center of the lower edge and gather that edge.
3. Fold each edge of the straps over one-eighth inch.
4. Fold each strap lengthwise through the center.

   Be careful to get the edges even.
5. Baste to within nine inches of one end.
6. Slip the bib in about one-half inch between the folded edges of the strap at the unbasted end.
7. Pin it to the under side and baste the folded edges together.
8. Slip the other edge of the bib into the other strap and baste in the same way. (Figure 2)

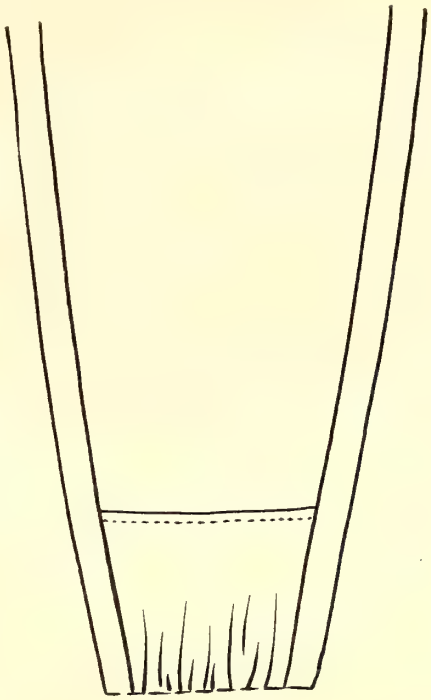


Figure 2

9. Overhand the edges of the straps together with very fine stitches, except along the bib, where it is hemmed, or stitch both edges of the straps on the machine as near the edge as possible.

## IV. To Put the Parts Together.

1. Pin the center of the lower edge of the bib to the center of the upper edge of the band, right sides together.
2. Draw up the gathers so that the inner edge of each strap is about 3 inches from the center of the band.
3. Baste carefully and sew by hand or on the machine (one-fourth inch seam).
4. Cross the bands in the back and sew to the band as in front, 3 inches from the ends of the band. (Figure 3)
5. Take the other band strip and sew it to the lower edge of the one on the apron with a one-fourth inch seam.
6. Turn each end in one-half inch.
7. Turn down the upper edge of the outside band one-fourth inch and bring up the inside strip, turn over the upper edge of this so that the edges of the two strips are even.
8. Baste the edges carefully together.
9. Overhand the edges together all the way around, except across the bib and straps, where it is hemmed fine, or stitch on the machine as near the edge as possible.

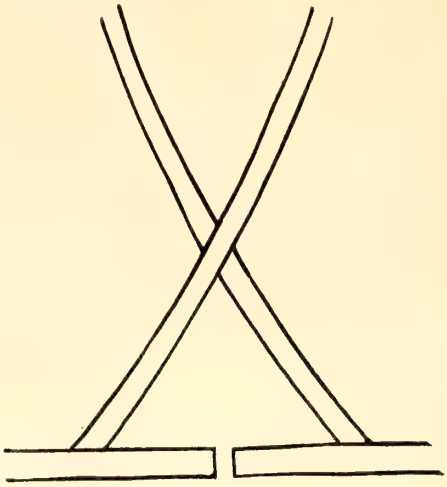


Figure 3

10. Fasten with a button and buttonhole at the ends of the belt, allowing it to lap one inch.

Figure 4 is the completed apron.

Figure 4

This illustrates the complete cooking uniform. Sleeves, cap and apron with bib.

## EXERCISE

1. What is the difference between overcasting and overhanding?
2. Where do you use the first? The second?
3. Tell how gathering should be done.
4. In making this apron, where have you used the combination stitch?

## PARENT'S REPORT

I have looked over_____'s work.

_____
(Signature)

Remarks:_____

_____

_____

# LESSON VIII

## HEMMED PATCH

**Object:**—To learn how to put a hemmed patch on a worn place.

**Materials:**—Striped or checked gingham, a 6-inch square and a 3½ inch square, white thread No. 90, needle No. 9.

**Directions.**

1. Cut a small irregular hole near the center of the large square to represent a worn place in the garment.
2. Fold the large square into four small squares and crease.
3. Do the same with the small square.
4. Place the right side of the small square on the wrong side of the large square, matching the creases. (Figure 1)

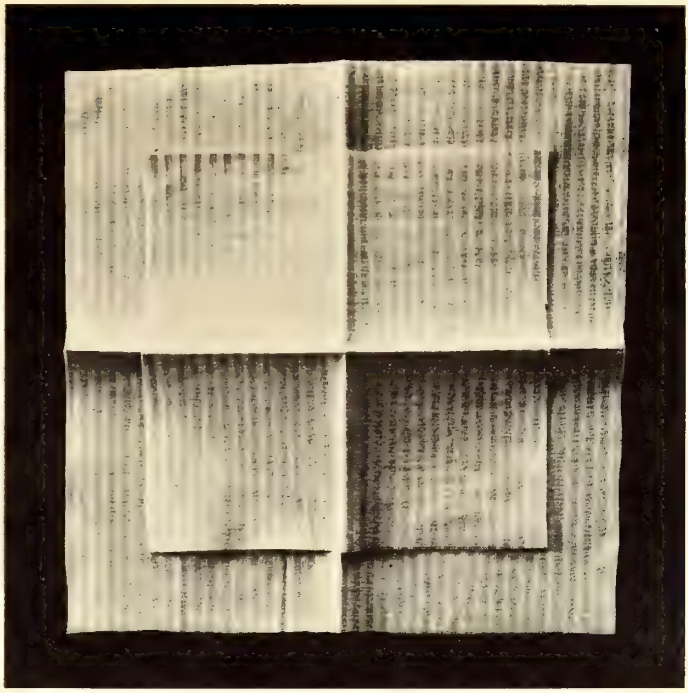


Figure 1

5. The stripes or checks must also be matched. Sometimes you will find that if the creases match the checks do not. In such case, the small square must be pushed a little to one side or the other.
6. Baste the small square in place, one-half inch from the edge, using a one-eighth by one-fourth inch stitch.
7. Turn the edge of the small square in the width of one stripe or check on each side and the same width on the ends.
8. Baste and hem this down fine.
9. After hemming the four sides of the patch, pull out the basting, then turn the work over.
10. Cut out the worn place to within three stripes of the hemming.

11. Cut each corner up diagonally a little less than one stripe. (Figure 2)

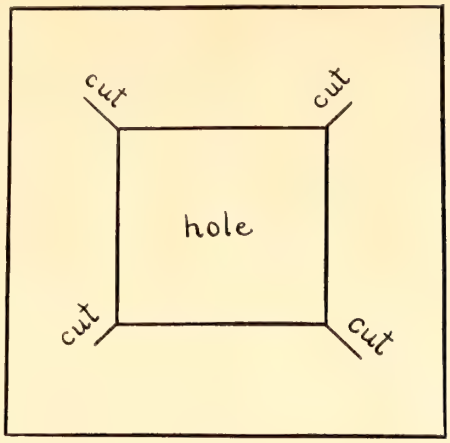



Figure 2

12. Turn the edge of the hole in one stripe and hem as before.
13. Overcast the edges of the large square.

When the work is finished, it should look equally well on both sides. (Figure 3)

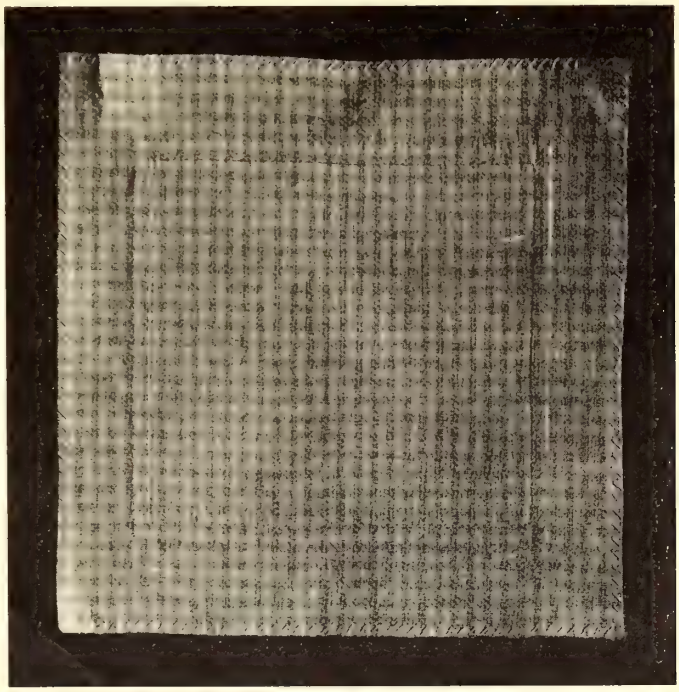


Figure 3

You may patch a plaid, checked or striped gingham dress in this way, and if you are careful in matching, the patch will scarcely show.

## EXERCISE

Write a letter to one of your schoolmates and tell her in your own words how to patch her plaid gingham dress.

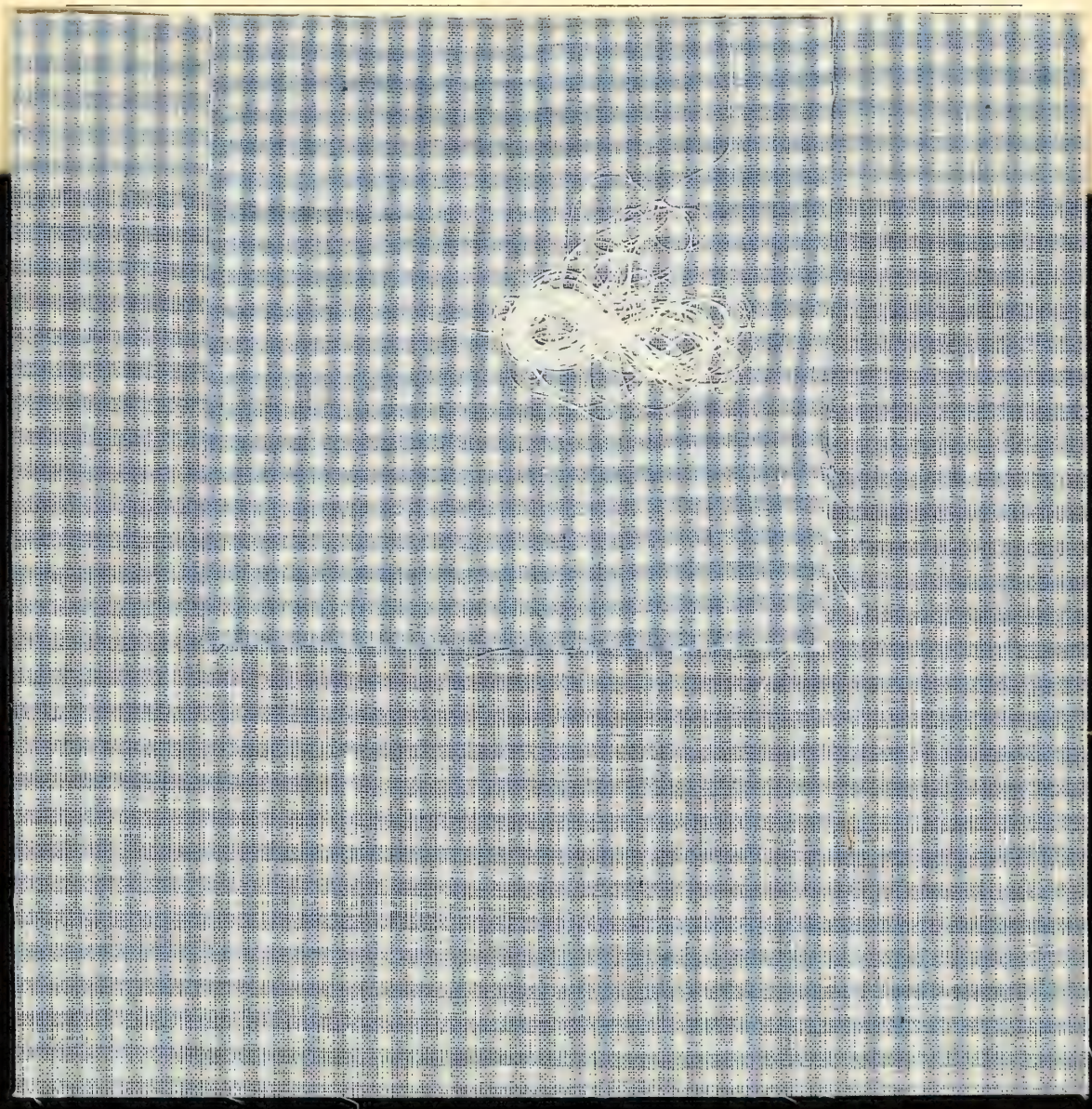
## PARENT'S REPORT

I have looked over_____'s work.

_____
(Signature)

Remarks:_____

_____



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# LESSON IX

## Reading Lesson

## THE FLAX

The Flax stood in blossom; it had pretty little blue flowers, delicate as a moth's wings, and even more delicate. The sun shone on the Flax, and the rain clouds moistened it, and this was just as good for it as it is for little children when they are washed, and afterward get a kiss from their mother; they become much prettier, and so did the Flax.

"The people say that I stand uncommonly well," said the Flax, "and that I'm fine and long, and shall make a capital piece of linen. How happy I am! I'm certainly the happiest of beings. How well I am off! And I may come to something! How the sunshine gladdens, and the rain tastes good and refreshes me! I'm the happiest of beings."

"Yes, yes, yes!" said the Hedge-stake. "You don't know the world, but we do, for we have knots in us;" and then it creaked out mournfully:

"Snip-snap-snurre,
Bassellurre!
The song is done."

"No, it is not done," said the Flax. "Tomorrow the sun will shine or the rain will refresh us. I feel that I'm growing, I feel that I'm in blossom! I'm the happiest of beings."

But one day the people came and took the Flax by the head and pulled it up by the root. That hurt; and it was laid in water as if they were going to drown it, and then put on the fire as if it was going to be roasted. It was quite fearful.

"One can't always have good times," said the Flax. "One must make his own experiences, and so get to know something."

But bad times certainly came. The Flax was moistened and roasted and broken and heckled. It did not even know what the operations were called that they did with it. It was put on the spinning wheel—whirr! whirr! whirr!—it was not possible to collect one's thoughts.

"I have been uncommonly happy," it thought in all its pain. "I must be content with the good I have enjoyed. Contented! contented! Oh!"

And it continued to say that when it was put into the loom, and until it became a large, beautiful piece of linen. All the Flax, to the last stalk, was used in making one piece.

"But this is quite remarkable! I should never have believed it! How kind fortune is to me! The Hedge-stake was truly wise with its

'Snip-snap-snurre,
Bassellurre!'

"The song is not done by any means. Now it's beginning in earnest. That's quite remarkable. If I've suffered something, I've been made into something. I'm the happiest of all. How strong and fine I am, and how white and long! That's something different from being a mere plant; even if one bears flowers, one is not attended to, and gets watered only when it rains. Now I'm attended to and cherished; the maid turns me over every morning, and I get a shower bath from the watering pot every evening. Yes, the clergyman's wife has even made a speech about me, and says I'm the best piece in the whole parish. I cannot be happier!"

Now the linen was taken into the house, and put under the scissors; how they cut and tore it and then pricked it with needles! That was not pleasant; but twelve pieces of body linen were made of it—a whole dozen.

"Just look! Now something has really been made of me! So that was what I was meant for! That's a real blessing. Now I shall be of some use in the world, and that's right; that's a true pleasure, We've been made into twelve things, but yet we're all one and the same; we're just a dozen—how very charming that is."

Years rolled on, and now the garments would hold together no longer.

"It must be over one day," said each piece. "I would gladly have held together a little longer, but one must not expect the impossible."

They were now torn into pieces and fragments. They thought it was all over with them now, for they were hacked into shreads, and softened and boiled; even they themselves did not know all that was done to them; and then they became beautiful, white Paper.

"Now that is a surprise, and a glorious surprise!" said the Paper. "Now I'm finer than before, and I shall be written on; that is remarkably good fortune."

And really the most beautiful stories and verses were written upon it, and only once there came a blot; that was certainly great good fortune. And the people heard what was upon it; it was sensible and good, and made people much better and more sensible. There was a great blessing in the words that were on this Paper.

"That is more than I ever imagined when I was a little blue flower in the fields. How could I ever fancy that I should spread joy and knowledge among men? I can't understand it myself, but it is really so. I have done nothing but what I was obliged with my weak powers to do to preserve myself, and yet I have been promoted from one joy and honor to another. Each time when I think 'the song is done', it begins again in a higher and better way. Now I shall certainly be sent about to journey through the world, so that all people may read me. That cannot be otherwise; it's the only probable thing. I've splendid thoughts, as many as I had pretty flowers in the old times. I'm the happiest of beings."

But the Paper was not sent on its travels; it was sent to the printer, and everything that was written upon it was set up in type for a book, or rather for many hundreds of books, for in this way a far greater number could get pleasure and profit from the book than if the one paper on which it was written had run about the world, to be worn out before it got half way.

"Yes, that is certainly the wisest way," thought the Written Paper. "I really did not think of that. I shall stay at home and be held in honor, just like an old grandfather; and I am really the grandfather of all these books. Now something can be done; I could not have wandered about thus. He who wrote all this looked at me; every word flowed from his pen right into me. I am the happiest of beings."

Then the Paper was tied together in a bundle, and thrown into a tub that stood in the wash-house.

"It's good resting after work," said the Paper. "It is right that one should gather his thoughts together. Now I'm able for the first time to think of what is in me. What will be done with me now? At any rate I shall go forward again; I'm always going forward. I've found that out."

Now, one day all the Paper was taken out and laid on the hearth; it was to be burned. And all the children in the house stood around, for they wanted to see the Paper burn, it flamed up so prettily, and afterward one could see many red sparks among the ashes.

One after another of the sparks faded out quick as the wind, and this they called "seeing the children come out of school," and the last spark of all was the schoolmaster; one of them thought he had already gone, but at the next moment there came another spark.

"There goes the schoolmaster!" they said.

Yes, they knew all about it; they should have known who it was that went therc; we shall get to know it, but they did not.

All the old Paper, the whole bundle, was laid upon the fire, and it was soon alight, "Ugh!" it said, and burst out into bright flame.

That was not very pleasant, but when the whole was wrapped in bright flames, these mounted up higher than the Flax had ever been able to lift its little blue flowers, and glittered as the white Linen had never been able to glitter. All the written letters turned for a moment quite red, and all the words and thoughts turned to flame.

"Now I'm mounting straight up to the sun," said a voice in the flame; and it was as if a thousand voices said this together; and the flames mounted up through the chimney and out at the top, and, more delicate than the flames, not visible to human eyes, little tiny beings floated there, as many as there had been blossoms on the Flax. They were lighter even than the flames from which they were born; and when the flame was put out, and nothing remained of the Paper but black ashes, they danced over it once more, and where they touched the black mass, little red sparks appeared. The children came out of school, and the schoolmaster was the last of all. That was fun, and the children sang over the dead ashes:

"Snip-snap-snurre,
Bassellurre!
The song is done."

But these little beings all said: "The song is never done; that is the best of all. I know it, and therefore I am the happiest of all."

But the children could neither hear that nor understand it, nor ought they, for children must not know everything.

HANS CHRISTIAN ANDERSEN

## EXERCISE

Tell in your own words the life story of the Flax.
What lesson does the author want you to learn from this story?

# LINEN

From the earliest periods of human history, linen has been made from flax. The earliest mention of this plant by any author occurs in the Bible in the account of the plague of hail which fell upon lower Egypt:

"And the flax and the barley was smitten; for the barley was in the ear and the flax was bolled."—*Exodus, IX, 31.*

There is strong reason to believe that the early Egyptians were the ones who began the manufacture of linen, for we learn that the Israelites acquired skill in weaving fine linen during their captivity in Egypt. Recent discoveries in Egypt confirm this belief in their making of linen from flax, for on the walls of their temples are decorations showing the tools used in the cultivation of flax, the treatment of it when ripened, as well as the processes of spinning and weaving.

Their mummy wrappings, too, show that with their simple machinery, they yet made linen far exceeding in fineness any which we can produce, either by hand labor or by the most modern machinery. One piece of linen cloth found on a mummy had 540 warp threads to the inch and another had 365 threads each of warp and of woof to the inch. The finest linen ever spun and woven in England had only 350 threads to the inch.

That this linen was durable as well as fine is shown by its existence on mummies so many centuries and by the fact mentioned by a German writer and traveler that he had found several napkins within the folds of the covering on a mummy which he unwrapped, and that he had them washed several times without injury.

From the time of the ancient Egyptians up to the present time, linen has been used for clothing, although for a time cotton largely took its place.

Linen has several advantages over cotton because of the structure of the flax fiber and its greater length. Linen cloth is much more smooth and lustrous than cotton, and has a less "wooly" surface, so that it will not soil so easily.

Much of the linen of today is mixed with cotton, usually half of each. The presence of cotton can be detected only by the eye of an expert. To moisten the finger and place it on the under side of the fabric—the usual test made by women who are buying linen—is no test at all, for the moisture will pass through the fabric nearly as quickly if it is half cotton as it will if it is pure linen.

The weaving of short threads into the linen fabric makes a cloth of poorer quality. If you wish to see whether short threads are present, rub the cloth and hold it up to the light. By looking across the surface, you will then see the short threads, if any, sticking up. This test makes it easy to see why linen woven of short threads will soil and crush easily. If possible, one should buy linen woven of long threads, for it will wear better and look better.

The modern manufacture of linen begins with the heckling of flax in the mill. This removes the bark and outside wrapper, and lays the separate fibers smooth and parallel. This used to be done by hand, but at present machines are in use. The waste parts of the flax removed by this process are called "tow."

Next comes preparing, or "roving," as it is called, and spinning, which do not differ greatly from the processes used in spinning cotton.

Spinners make up their yarn into bundles of twenty hanks, each hank containing 10 leas of 300 yards each (3,000 yards). The quality of all linen yarn is estimated by the number of leas (300 yards) in a pound, that is, the greater the number of leas in a pound, the finer is the yarn.

Very fine linen yarns have been spun by hand. For the preparation of the finest lace, it is said that the Belgian hand spinners must work in damp cellars where the spinner is guided by the sense of touch alone, the thread being too fine to be seen by the eye. Such lace yarn is said to have been sold for as much as $1,200 a pound. At the great exhibition in London, 1851, yarn of 760 leas to the pound, equal to 130 miles a pound, was shown which had been spun by an Irish woman 84 years old.

The processes of linen weaving, such as winding, warping, pressing, beaming and drawing do not differ much from cotton, the looms being the same. Dressing is a matter of importance in linen weaving. It consists in treating the yarn with flour paste applied to it by cylinders, the lowest of which revolves in a trough of paste. The paste is spread evenly on the yarn by brushes and the yarn is dried by passing over steam heated cans. This dressing makes the warp stronger so that it is less likely to break when it is stretched on the loom.

Until about the year 1800, the bleaching of linen was done by the atmosphere and the sun's rays, the usual plan being to spread out the cloth on a grassy field, called a "bleaching green," and to continue sprinkling it with water several times a day. After being thus exposed for several months—four to six—to the action of the air, light and moisture, the cloth was rendered white.

The process was tedious and occupied much valuable land for the best part of a year, and for this reason large quantities were sent to Holland for that purpose. A particular kind of linen which was regularly sent to Holland to be bleached received on that account the name of "Hollands;" and another variety of linen, which from its fineness was spread on the smoother grass fields, or lawns, received the name of "lawn."

On account of the time and labor it takes for open-air bleaching, and the land it withholds from other use, many other plans have from time to time been proposed and patented, but none of them produces so good a linen. Chemicals make a cheaper and quicker process of bleaching, but they weaken the fiber of the linen and ruin its wearing qualities, at the same time robbing it of the beautiful luster which is natural to flax when properly treated. Grass-bleached linens retain their natural strength and beauty, instead of turning yellow and wearing rough with use.

## EXERCISE

1. Who began the manufacture of linen?
2. How does their linen compare with that made now?
3. What advantage has linen over cotton?
4. What is the usual test for detecting the presence of cotton in linen cloth?
5. How can you detect if short threads are used in weaving linen?
6. What is tow?
7. What is the best way to bleach linen?

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